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● Next month brings us to the last issue of the magazine for the present school year. It is our aim to bring our readers each month a helpful variety of background material, education philosophy and easily understood ideas to aid the teacher and beginning pupil. The present time finds us all in a serious position. We must work together to preserve all that is important to us as a nation, our freedom, our homes and our schools to preserve and protect American culture. During the past year much favorable comment has been received for the manner in which we have met the challenge. During the coming year plans for a still more helpful and timely magazine are under way. We hope for the support of all those art educators who are aware of the serious situation before us all.

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School of Fine Arts Offers Summer School

The School of Fine Arts, associated with the Albright Art Gallery, Buffalo, N. Y., offers a summer study program with a staff of distinction and variety. Headed by the Director, Philip C. Elliott, who will himself conduct the classes in tempera and fresco painting and lecture on art. Teachers and students of art will have an opportunity to work in the graduate and undergraduate programs offered by the University of Buffalo and State Teachers College in cooperation with the Art School. Others wishing to study drawing, painting and design for their own uses may enroll at the school for full time or part-time work, and choose the teachers best fitted to their needs.

FIVE PENDING PROBLEMS

• While no one knows all the answers to the grave problems that face us, it is high time that those responsible for education and art look at matters objectively. They should be concerned with discovering what can be done to present a united front and to protect those things which will mean most in the America that now lies before us. Cooperation in thinking, discussing, planning can not be too strongly urged. The recognized importance of art in education has been changing. New types of schools which discard useless traditional methods have been growing rapidly. We have now reached the place where we are right in the midst of a transition. Art teachers must be equal to their task.

• While we are certain that the democratic way of life will continue in America, we know many of its forms will change and are already changing. The best thought on such problems indicates that our city plans which under rate the human equation are doomed. A new type of city living is necessary to meet future needs and ideals. Much of the meaningless routine of our school system will have to go as well. The period of expansion in America is over. It has been over for some years. This was indicated by the depression of a few years back. In the new order no city or plan for human living can ever afford to belittle the individual. The educational system will never discount the individual in a favor of a system of grading, stereotyped methods of instruction with dictation from above and little growth from within. Art must be considered essential to all with understanding and experience open to all. In order that democratic ideals which America stands for may live we must put "first" values first. We will have to support our ideals with an enthusiasm akin to religious fervor. With all of the turmoil that accompanies social change it behooves teachers and all those persons in art to seek answers to many an urgent questions now. It helps to meet in groups and share the opinions of others.

• There are five questions which, right now, should be answered by those who are concerned with art education.

• 1. WHAT DO YOU BELIEVE YOUR JOB MEANS TO AMERICA? In other words, what is your philosophy of education and art? Do you really believe something with conviction as far as education is concerned? Have your concepts changed over a period of years? They should since everything else has.

• 2. HOW IS YOUR BEHAVIOR IN TEACHING AFFECTED BY YOUR PURPOSE? Is there a gap between what you believe and what you do? Can you point to definite examples of success or failure in your work? What is the climate of your school or room? In other words, what kind of situation for the development of your pupils do you provide?

• 3. HOW DO YOU DETERMINE WHAT YOU TEACH? Are you controlled by (a) good "ideas" copied from a smart exhibition? (b) A printed course of study? (c) What your teacher told you. (d) Something else far more vital.

• 4. ARE THE PUPILS GROWING? Especially in those things which are important to him and society? What do you do to find out? Is there any growth in terms of your own standards?

• 5. ARE YOU UP TO THE BEST STANDARDS OF OUR TIMES? How does what you are doing measure up with the best community and social standards? Can you justify your art procedure to a group of a serious minded intelligent citizens?

• These are but a few of the questions that the honest, professionally minded educator should be asking himself right now. Too many schools of all levels have permitted themselves to become "set" with elaborate regimentation; all meaningless if we believe that the development of well rounded men and women is the aim of education. Too often marking methods, grading devices, large numbers and show have been put ahead of those things that are vastly more important. The patriotic, socially minded educator has a responsibility of striving in every way possible to discern "first" values and place them first.

Felix Payant



THE INDIAN ARTS OF NORTH AND SOUTH AMERICA

By FRANCES MONG

● It would not be surprising if pure naturalism was the beginning of human art expression. Such a view would be supported by the historic wall paintings in the caves at Altamira, or the paintings of the Australian bushmen of a comparatively late period. Primitive man lived in such intimate dependence on nature that it completely dominated all his feelings, thoughts and desires, and kept his excitable impressionable emotions in perpetual movement with immediate experiences and impressions. This peculiar spiritual attitude became active with an instantaneous effect in presence of natural phenomena. It made for a release of the tension between impressions and total reaction, and created an urgent need to preserve the experience in some artistic form. Such a form of thinking is expressed socially in totemism, which later developed into a system controlling the most divergent forms of social activity in private and public life. The artistic form which grew in this primitive period from immediate observation and reaction to nature is known as "physiomorphous." Before the discovery of the primary crafts the creative impulse was restricted to naturalistic painting, drawing and carving. After the discovery of such useful activities as plaiting, weaving, and pottery the creative impulse was restrained by the material limitations and had to make adaptations. Here the inherent conditioning

and regularity of the medium hindered a purely realistic style, and modified it into the beginning of geometric patterns, and the beginning of a style known as "technomorphous." In both cases the objects are represented as they are with the greatest accuracy. At the beginning of a culture period a style may develop either naturally or geometrically and the essential idea of the period may take either a physiormorphous or a technomorphous form.

Some Native American Arts

There are many opinions concerning the origins of the native peoples of America. The most logical one that the original Americans may have passed from North Asia to North America, and migrated to various parts of the North and South continents. That their occupation had been a long one is indicated by the physiological difference in evidence at the time of the European conquest, and the many strata of ruins that the Archaeologists have been able to explore in many parts of the country. Estimates of the time of migration are vague and inadequate; accurate knowledge depends upon a fuller investigation. The physiological evidence alone is evidence of a remote migration and distribution. It takes a hundred thousand years to alter the protuberances of a bone or the direction of a muscle. Alteration of head shapes and skin coloring take a long time. At just

what stage of civilization the migration occurred is also indefinite. The art objects left in various parts of the continents indicates that the advent must have been in a most primitive stage.

There is material evidence of communications of cultures. Articles of use and ornamentation, such as the ear spool and the swastika appear over a wide area of time and space. These particular symbols extend from the Ohio valley to the highlands of Peru, and there are many more similarities with extended areas of distribution. It is therefore almost impossible to consider any one culture without at least a surface appreciation of some of the major cultures of Native American civilization.

Many of the ancient civilizations achieved an aesthetic culture of a high order, although all of their works were produced with the implements of primitive man. The civilizations of North America, Central America and Peru did not discover the use of iron. Their intricate stone carvings were done with other implements of stone or with an ineffective low grade bronze. They had not discovered the mechanical principles of the wheel, pulley, or lever, and had no draught animals with the exception of the pack llama of Peru. They did not know the use of the arch or the potters wheel which their Egyptian contemporaries knew and used. Yet they



The Mayas used a type of decoration closely akin to hieroglyphics.

cept of zero and place value numeration occurred several centuries before the Asiatics discovered it. They developed a hieroglyphic writing to which we of the present day have no key and have not yet been able to decipher. The Maya had already passed archaic level when the Christian era began. Their earliest known records date from the first century B. C. and show a well developed hieroglyphic system which must have been developing for centuries. Their sculpture and ceramics had already reached a high plane, although the great period did not occur until several centuries later.

As architects the Maya excelled in handling mass and complex structures. Their architecture is almost a form of sculpture and reached its height in the sixth century A. D. They had a perfectly controlled technic. They specialized in low relief, basing their design on architectural areas and harmonizing it with the surfaces of rectangular structures. Even the round sculpture follows the relief concept, seemingly

bound by the architectural relationship of which they were ever conscious. The Maya were expert designers and knew how to fill space effectively. Their use of polychrome clarified the design and reduced the effect of profusion.

The Maya left their cities in Guatemala and Honduras and moved northward to the Yucatan peninsula. In the northern location from the early tenth to the beginning of the thirteenth century there was a Maya renaissance during which the cities of Uxmal, Mayapan and Chichen Itza were at their height. The Toltec and Aztec invasions in the fifteenth century marked the end of the Maya empire and the Spanish conquest in the sixteenth century in turn destroyed the conquerors.

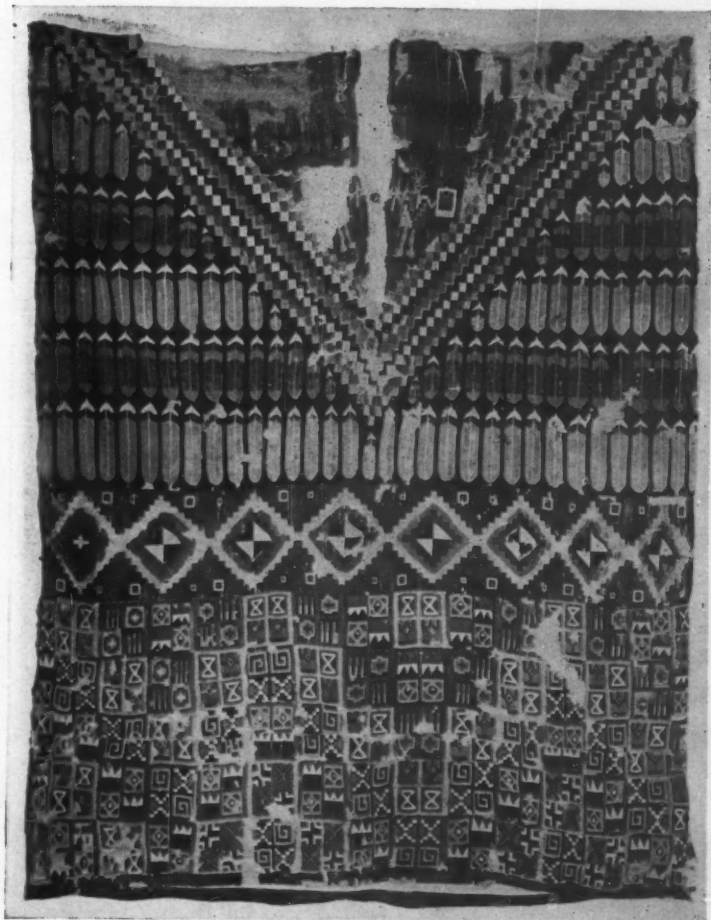
In their sculpture, architecture, ceramics and manuscripts the Maya left a clear record of their progress and civilization, and created an original expression of beauty. Formal ideals of art such as those of the Maya are not presented by nature but are based on a

were able to quarry and transport huge blocks of stone and developed an art and a civilization comparable to those of Mesopotamia and Egypt.

Preceding the high cultures there was a series of archaic cultures with their characteristic art attempts which can definitely be traced back several thousand years. Out of these rose such notable peoples as the Maya of Guatemala, Honduras, and Yucatan; the Huastec and the Totonac of Vera Cruz; the Zapotec and Mixtec of Oaxaca; the Toltec and Aztec of the valley of Mexico; the Tarascan and various other cultures of Central America and Mexico. In Peru the coast cultures included the Chimu in the North and the Nazca in the south, with Tiahuanaco cultures appearing in the Andean highlands. In the twelfth century the Incas (lords), who were a small Andean tribe, began an imperialistic movement which placed them among the foremost of the many cultures which had grown up in South America. North America had the Moundbuilders and the Pueblo peoples.

The Mayas

The highest culture of the Native Americans was that of the Maya. They had complicated mathematical and astronomical systems, a calendar which was more nearly perfect than the European at the time of the Spanish conquest, and their discovery of the con-



A poncho from Peru. The Incas excelled especially in textiles. Some examples have been saved in the dry climate of Peru.

tradition of standards evolved and perfected by succeeding generations.

Maya artists were influenced by an involved and ritualistic religion in which an elaborate symbolism led to a luxuriance of detail. The artists were trained to draw and carve a beautiful and intricate hieroglyphic system which tended to influence their work in draughtsmanship and feeling for composition and design and the aforementioned frequency of overcrowding. The Maya were familiar with problems of perspective and had their own ingenious solutions. Their contour drawing never deteriorated to the quality of outline that so frequently occurs in Mesopotamian and Egyptian works.

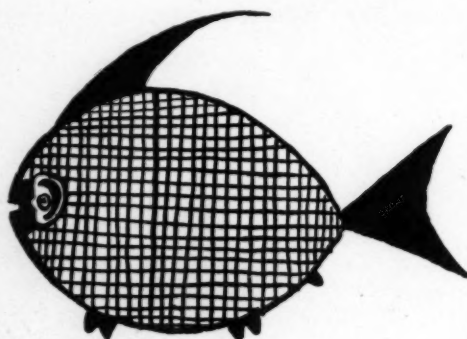
The Toltecs and Aztecs

The art of the Toltecs and Aztecs, who were related by physiological, social, and linguistic similarities, has less refinement than that of the Mayas. The term Toltec usually is used to indicate the pre-Aztec people of the Mexican highlands. Their archaic period lasted during the first thousand years of the Christian era. Around 1000 A. D. they began to expand and entered a period of conquest. They centered around the area of our present Mexico City. Their important city was Teotihuacan, where remnants of their sculpture and frescoes has been found.

Their outstanding characteristic was a sense of pattern and they were prolific colorists, though in drawing they can not compare with the Maya. Their work is highly conventionalized in a decorative and geometric manner and their sculpture and paintings are inclined to stiffness and angularity. Their work is large in scale and has a monumental quality bordering on the dramatic. They were excellent craftsmen and produced work of great beauty, especially in pottery. Even as late as the Spanish conquest they were producing pottery of exception in a wide range of colors and technics. Since the potter's wheel was not known in ancient America their pottery was produced by the coiling and modeling method or in some cases cast in molds. None of the ancient American cultures ever developed a true glaze, but they were masters in incising, engraving and slip painting and some tribes applied an inlaid decoration which gives the appearance of cloisonne. The Maya, Toltecs, Zapotecs, Mixtecs, Totonacs, Tarascans and Aztecs of Central America, the Nazca and Chimú cultures of Peru, and the Pueblo peoples and Moundbuilders of North America were all potters of distinction.

The Aztecs became prominent in the

valley of Mexico in the fourteenth century but the civilization which they assimilated was much older. Their sculpture has density and weight, a great simplicity, and they were exceptionally skillful in cutting hard materials. Their subject matter is tinged with the fierce, macabre, and horrible and has a quality of intenseness that the other tribes never reached. It was expressive of the social and religious customs that were capable of requiring great human sacrificial rites. The Aztecs were intensely impressed with the overwhelming forces of nature and powers of the universe which could affect one for good or ill and which had to be propitiated. They were astronomers, like the Maya, and this science was closely allied with religion, an elaborate priesthood, and a symbolic religious detail which overflowed and flooded their art.



Totonacs, Huastecs and Tarascans

There is none of the Aztec ferocity or the tropical luxuriance of the Maya in the art of the ancient Totonacs, Huastec, and the Tarascan cultures. The Huastecs were a branch of primitive Maya, whose family influence they probably received second hand from the Totonacs, and who approached their peak around 1000 A. D. Their sculpture is based on the relief concept as that of the Maya, and their modeling is simplified and refined. Their sculpture, as well as that of the Totonac, does not have the grandeur or the dramatic power of the Maya with whom they were contemporary or the late Maya tendency to the baroque. The Totonacs excelled in working hard stones.

The Tarascans were closer to the archaic in their highest development than either the Totonacs or the Huastecs. Their art is elaborately symbolic, with the effect achieved by emphasis and accent on detail. Their work has greatly influenced Mexican folk art, and

some of the Mexican artists of the present day who are reviving the old traditional material.

Zapotecs

The Zapotecs followed the influence of the Totonacs to a certain point and then departed into a geometric profusion of ornament. Theirs were great architects and their sculptured architectural decoration had the intricacy of textile patterns. They were fine craftsmen and the works preserved indicate a superior coloring and draughtsmanship.

South American Indians

Archaeologists are of the opinion that South America was populated by central American tribes already on the archaic level. It is thought that they took with them a primitive agriculture and architecture, and crafts such as basketry, weaving, and pottery in their early stages. The South Americans never developed a written language and the records are purely based on archaeological finds. It is thought that the earliest Peruvian highland culture, known as Tiahuanaco I, rose out of an early archaic state of civilization at an unknown date B. C. and deteriorated about 500 A. D. Its distinction was its megalithic architecture. Contemporary with it were the coastal cultures, Early Chimú in the North and Early Nazca in the South. These people, as indicated by the remains of their cities, were architects and town planners of great ingenuity. All of these Indians produced art that was predominately realistic. They were skilled in weaving, metal work, and pottery.

Nazca

The height of Nazca culture dates from the beginning of our Christian era. They were the great colorists of Peru, and their work includes a variety of design and decorative motives presenting the myths of ancient Peru. They delighted in grotesque combinations of human, animal, and imaginative figures, which they recombined and assimilated to suit their symbolism and the nature of the article to be decorated. The influence of one decorative technic upon another medium is easily discerned.

About the time of the peak of Mayan culture (around 600 A. D.) the highland and coastal cultures of Peru came into contact with each other through trade and war, and this culture especially stimulated the highland people to new efforts, which lead to the culture called Tiahuanaco II. They borrowed the tendency to convention and abstractions which the coastal people had developed and combined it with their own grandeur and austerity, developing their art to an unprecedented height. The great-

Nazca Pottery

The way in which the scorpion has been used as a motif for the decorative border gives evidence of the artistic skill of Nazca peoples.



est of their crafts and their massive sculpture and architecture were produced in this period. They used very large blocks of very hard stone and their decoration was severe and geometric, very different from the profusion of Central Americans. At the beginning of the seventh century the Tiahuanaco began a period of imperialistic dominance which lasted until the ninth century when for some unexplained reason their empire went into a decline from which it never recovered.

The Incas

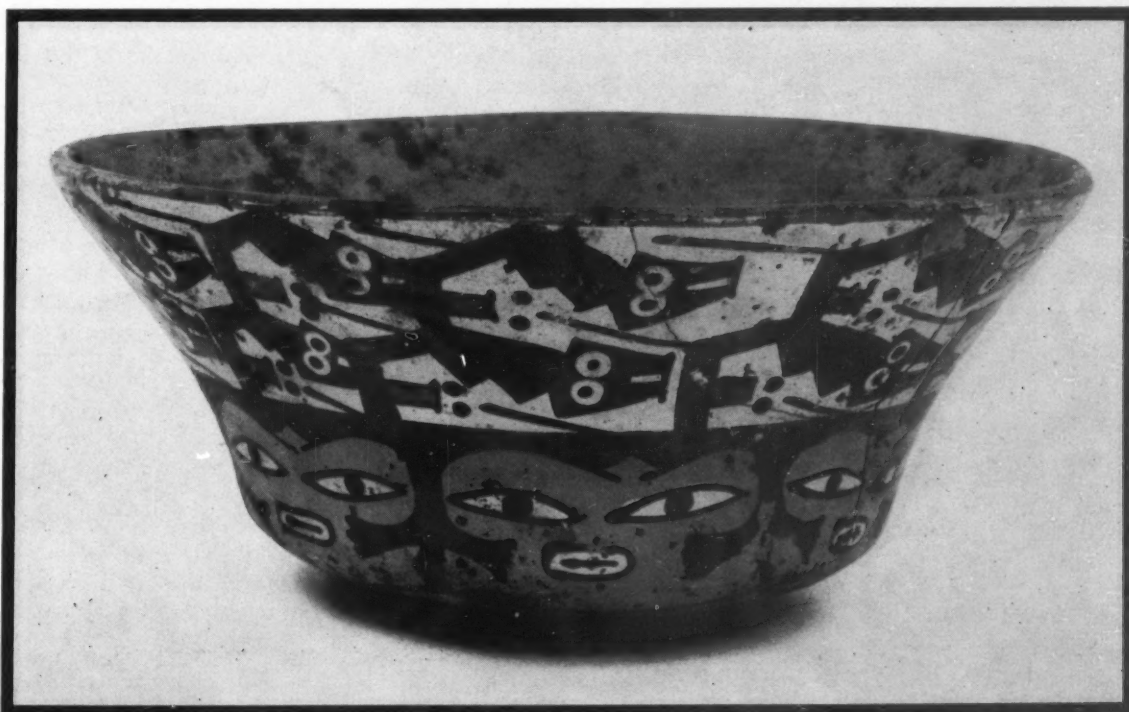
Several coastal tribes dominated successively after their decadence until the beginning of the twelfth century, a

small highland tribe in Peru known as the Inca, pushed their way into power and dominated the whole country until they in turn were conquered by the Spanish. Their architecture resembles and repeats the characteristics of the Tiahuanaco culture, although it falls short of the former grandeur and refinement in a small degree, according to the opinions of art historians and archeologists. The Incas especially excelled in textiles, examples of which, and productions of preceding cultures have been preserved in the dry climate of the highlands. Graphic records of ancient central American fabrics and textiles remain but the climate has

made preservation impossible. Indications of ancient works have survived in the works of more recent peoples. The only other extant examples of Ancient American fabrics are in North America in the Pueblo remains and fragments from the mounds. The Incas and their predecessors also excelled in metal work, especially gold. If they had not possessed such a profusion of gold articles their civilizations might have remained undisturbed for several centuries after the Spanish conquest, for ironically enough the Spaniards were willing to destroy a civilization for the gold ornaments which the native peoples considered relatively unimportant.

Nazca Pottery

The high degree of art ability attained by the Nazca Indians is shown in the amazing manner in which this ceramic bowl has been treated.



THE MOUND BUILDERS



Interesting amulets like these were made by the ancient Moundbuilders.

● Among the most interesting movements left by prehistoric peoples of America are the Indian Mounds. They were made in the stone age by a race which we now know as the Moundbuilders. These mounds actually occur widely distributed. They were the logical burial methods used among primitive peoples who have reached a stage of civilization that includes preservation or protection of the dead. In most cases these mounds continue to serve their purpose in their simplest forms or evolve into a definite form of architecture, such as the Egyptian pyramids or the Mayan pyramidal monuments. In a peculiar instance such as that of the North American Moundbuilders they did not remain plain unimaginative heaps or did they attain the dignity of architecture as we think of it. However, a series of most complicated mound structures, centering around the Ohio area and extending westward to the Rockies, northward to the lakes and southeast into Georgia, Florida and Alabama indicate a civilization of relatively high degree.

Observations show evidence of a complex community organization and a knowledge of geometry in the layout and arrangement of the mounds. Their structure indicates a use influenced by religion, and a knowledge of military tactics. Archaeologists upon exploration have been able to piece together a great deal of social and artistic evidence from the abundance of material which they found in these tumuli. They have discovered remains of a number of different cultural eras and of the occupation of ever-succeeding tribes of peoples. At just what period the Moundbuilders fit into this panorama of an-

cient American civilization is still a matter of speculation. There is evidence of succeeding tribes and cultures that must of necessity have covered a considerable time area. These cultures range from an artistically archaic level to an artistic accomplishment that far outranks any evidence of their technology. Rated according to artistic production alone the Hopewell peoples of Ohio and some of the tribes of Georgia, Florida, and Alabama would be placed too high in the history of human culture. It is impossible to say even when the Moundbuilders last inhabited this part of the country. Evidence points to a habitation not too distantly preceding the white men, possibly in its latest stages contemporary with some of the Indian tribes. Just what happened to them or why they left their homes is a mystery, but they had completely disappeared long enough before the time of the white men to leave no immediate evidence or legendary records among any of the Indian tribes.

The major mound groups may be arranged geographically. The Moundbuilders appear to have avoided marshy, mountainous, or unsuitable lands and grouped their settlements near important water highways which suggest a system of trade and communication. The recognized major locations were: Ohio; Upper Mississippi; Great Lakes; The Tennessee-Cumberland area; The Peninsular area.

Practically all of the major forms of art may be found within the range of Moundbuilder remains. As with other primitive peoples their art may have started with the manufacture of functional instruments and realistic repre-

sentations, with the consequent accumulation of symbolic, religious and ceremonial concepts.

The Mounds themselves are the Moundbuilders interpretation of architecture. Mr. H. C. Shetrone of the Ohio State Archeological Museum classifies them as follows:

1. Burial or Sepulchral Mounds. Frequently conical in shape.
2. Domiciliary Mounds. Truncated, flat topped or platform mounds which served as bases for ceremonial or domiciliary structures. These are some times called house or temple mounds.

3. Effigy or Image Mounds. Mounds constructed in forms of birds, serpents, animals, and humans, with their origin seemingly in social or religious observances, totemic in character. They sometimes contain human burials.

4. Earthworks and Enclosure Mounds. Prehistoric fortifications or embankments of earth and stone enclosing the tops of hills or strategic positions and appearing to be defensive in character. These are most common in the Ohio area, e. g., Fort Ancient, Fort Hill.

5. Geometric Enclosure Mounds. Earthworks representing geometric figures—squares, circles, octagons, crescents, et cetera, found in connection with the highly developed Hopewell culture of southern Ohio. They so nearly approach true geometric forms that their builders are believed to have had a working knowledge of geometry. Their purpose may have been sacred or social.

6. Anomalous Mound Structures. The purpose of these is unknown.

The architecture of any people is determined by the available material as well as human technology. The Cen-

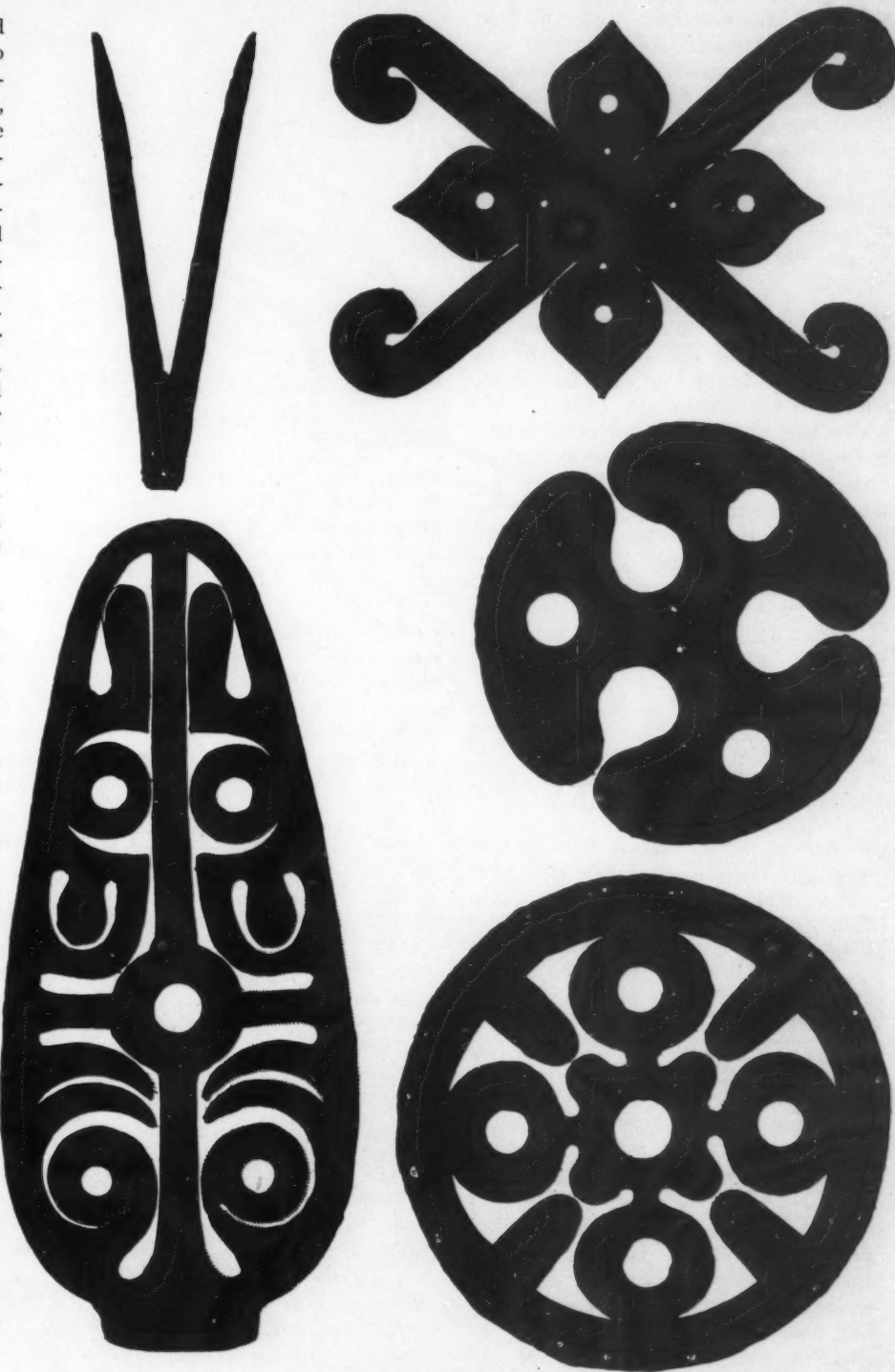


Left: An elaborately fashioned pipe with duck's heads. The necks are intertwined about the bowl in such a way as to give a most pleasing result. Below: Copper ornaments worn as decorations by the Moundbuilders.

tral Americans and Peruvians found stone accessible and worked it into structures of permanence. The Moundbuilders used the materials at hand, which were earth and unworkable stone, and probably used wood for temporary dwelling structures. It is interesting to note that of the several prehistoric cultures that may have existed in North America only the Moundbuilders and Pueblos have left major evidence of their occupation. The Moundbuilders built permanently for their dead and temporarily for their living. The Pueblo peoples built of clay and stone for shelter and protection of their living rather than from any special concern for the hereafter. It may be significant to note this. Their culture outlasted that of the Moundbuilders and continued until the advent of the white race.

Sculpture probably had its origin in the fashioning of tools, and evolved into the creation of ornaments and images and assumed artistic importance. Central American sculpture was an integral part of building. The sculpture of the Moundbuilders ranks with the highest of stone age art of any people in the world. They were able to work hard materials with primitive tools with great skill and precision. They had a knowledge of anatomy and observed intricate details such as feather and muscular formations in the animal sculpture and figurines which they produced. They worked both in the round and in relief, and their works include ornaments, ceremonial objects and images. Numerous finds have been made of small exquisitely carried effigy pipes which seem to have been their most popular subject.

Plastic clay work resembled the carved harder materials. They used the same subject matter for stone, clay, and terra cotta. Pottery was an important production and its ornamentation consisted of both the more realistic representation of animals, birds, and hu-



mans (physiomorphic), and a highly conventionalized rendering of inanimate nature such as the sun, clouds, lighting, and other phases of natural phenomena. However, the Moundbuilders never quite reached the excellence of some of the Pueblo peoples or Central American potters.

The Moundbuilders knew the principles of North American metallurgic art; they used copper, and occasionally silver, gold, and meteoric iron. They handled metals without melting them in such processes as silhouette, outline, excising, and a kind of repousse. The Hopewell, Etowah, and various allied cultures especially used metal for implements, ornaments, and ceremonial objects. Personal ornaments amounting almost to armor were found in some of the burials. The use of copper accounts for the preservation of fragments of textiles which would otherwise have been perishable in the conditions in which they were placed. Pieces have been preserved by the metal covering and while they were badly decayed and discolored, indicate the production of woven fabrics and something of the designs and colors. In this they were advanced far beyond the Indian tribes which came afterward, for outside of a limited area in the Southwest, fabrics were never produced or used on the North American continent except by the Moundbuilders.

The art of painting was most frequently subordinated to the other arts, especially pottery, ornaments, such as costume, as prevailed, and the human body. Extensive use of pigments for various purposes is indicated in finds from the Hopewell and Mississippi areas. Miscellaneous articles, especially those of ornamentation are too num-

erous to catalog. One peculiarity was the abundant use of pearls by the Moundbuilders, of which as many as sixty thousand have been found in a single mound. It is evident that the ancient people preferred to be surrounded by their treasure in the afterlife.

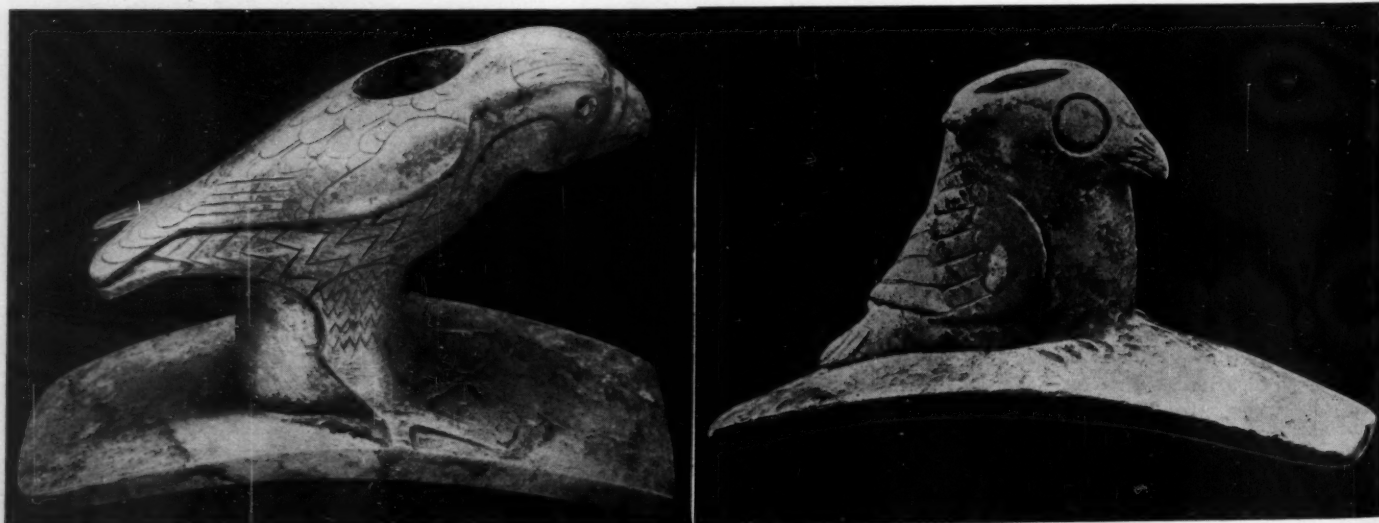
Actually but relatively few of the catalogued mounds have been explored, not to mention the many uncharted ones, and in most cases the explored works have been given little more than casual attention. This leaves ample op-

portunity for valuable pioneering to enterprising archaeologists and art historians who are interested in the primitive beginnings of art. The art of the Moundbuilders is not a direct influence on our contemporary art in the sense of our Egyptian, Greek, and European lineage. Yet, if one is interested in the history of man as a whole this art offers an unusual opportunity for study of a prolific stone age art, a stage which remotely preceded the cultures from which we trace our heritage.

Familiar animals forms and birds like those shown here adorned ceremonial pipes. The Moundbuilders showed remarkable ability in sculpture.



On this piece of pottery a conventionalized duck was used as a decorative motive. There is little doubt that the Moundbuilders were very capable ceramic artists.



GEORGE GROSZ • ARTIST



A self portrait by George Grosz. Part of a larger painting

● Born in Berlin in 1893 of Prussian Lutheran stock, George Grosz received his training at the Dresden Academy of Art and at the State School of Arts and Crafts, Berlin. He showed special talent for drawing and while still in school earned a living by drawing book jackets and illustrations for humorous weeklies. A large Futurist exhibition held in Berlin in 1913 proved to be of great interest to the young artist. A visit to Paris the same year familiarized him with the work of Picasso and Chagall.

From 1914 to 1918, Grosz served as a soldier in the trenches, but nevertheless managed to produce so many drawings that upon his return to Berlin he found himself famous. During the next ten years he became the most renowned caricaturist in Europe, publishing one volume of drawings after another. These caricatures combine angry satire with ferocious ridicule.

The discouragement and desperate poverty in Germany following the close of the first World War moved Grosz to protest against both military leaders

and war profiteers. He lashed at their arrogance, callousness and stupidity with an even fiercer hatred than that of Dean Swift, whose implacable satire is at times close in spirit to that of Grosz. Like Swift, too, he was fascinated by the most sordid and bestial qualities of mankind. "We were young men in our formative years," says Grosz. "Perhaps unconsciously we became accusers and fighters for a better humanity." So inciting were his vitriolic attacks that Grosz was actually jailed for a brief period in 1923 on fabricated charges of indecency and sacrilege.

Early in the rise of the Nazi movement Grosz turned his insulting attacks against this new outrage. By 1932 he realized that he would have to leave Germany. On invitation of the Art Students League in New York, he came to the United States to teach and has returned only once to Germany to bring his family here. He is an American citizen.

In Germany even twenty-five years ago Grosz had begun to take an interest in the United States in its more

romantic aspects: its cowboys, Indians, skyscrapers and even the cut of its ready-made clothes. He wanted to look like an American. Since coming to America he has tried to forget Germany—the Germany of the 20's and of the 30's. In recent years his work has been largely in oils and watercolors rather than in caricature, and his assaults upon human baseness have become less apparent. His satirical skill, however, may be seen in the recent drawings which illustrate Ben Hecht's "1001 New York Nights."

In 1937-38 George Grosz received a Guggenheim Fellowship for painting. In 1940 he received the Watson F. Blair Purchase Prize of \$600 for his watercolor "Cape Cod." Also in 1940 The Pennsylvania Academy of the Fine Arts awarded Grosz the Carol H. Beck Medal for his oil "Self Portrait," a prize awarded annually by the Painters' Jury for the best portrait in oil. He is at present teaching at the Art Students League in New York.

"During recent years Grosz has taken his place among the most brilliant American masters of watercolor, and his highly original oils command attention in exhibitions throughout our country. But his world-wide fame still rests upon his satirical drawings of the 1920's. Not since Toulouse-Lautrec has there been a draughtsman with such a vitriolic line. Lautrec draws with a kind of acid elegance; his satire is cold, superciliously objective with no element of protest or moral judgment. He is amused by the "haut monde" and the "demi monde"; he despises them, but he does not condescend to hate them.

"By comparison, the technic of Grosz's caricatures seems awkward, the line at first glance feeble, even childish. But as one studies these drawings their ferocity becomes appalling. Rarely in art have human beings been so mercilessly ridiculed, insulted, spat upon as are these postwar victims of Grosz's hatred: fat German bourgeois with cigars and bulging necks, monocled Junker officers, petty tyrants, stupid, pretentious, lecherous and mean. Here is satire without laughter, without wit, but with a sense of moral outrage against human ugliness and vice which reminds one of Jonathan Swift in its morbid intensity and power."

DESIGNER vs. BOMBARDIER

WHAT THE CAMOUFLEUR SHOULD KNOW

By HY DEE

• One might wonder how the designer, armed with paint brush, pen and pencil, could successfully defeat the bombardier armed with a plane-load of bombs, until he became acquainted with the idea of camouflage as both a civil and an industrial aid to protection. Camouflage simply means to disguise or mislead; but when applied specifically as a means of protection in total warfare, its purpose becomes very definite.

If an objective has been made unrecognizable from the distances and altitudes at which the bombardier must operate; if he can be made to become confused for a vital number of seconds; and, if the camoufleur has obliterated tell-tale landmarks which would guide the enemy in his sky-path to the objective, then, he has furnished the only kind of air raid insurance obtainable . . . through camouflage. At the same time, the camoufleur seeks to safe-guard against enemy reconnaissance from the air by cleverly concealing details from the human as well as the camera's eye.

It therefore becomes apparent why the camoufleur must know something of air raid procedure in order to know how to set about insuring against damage from bombings. In most cases it is assumed that the raiders will fly above 15,000 feet, out of reach of most anti-aircraft fire. There are of course the eventualities of dive bombing and lower level flights.

Of the various methods of bombing procedure high level precision tactics are the most accurate, and therefore, most to be guarded against by the camoufleur. This type of bombing procedure is planned in every detail in advance. Pilot, navigator and bombardier study every available aerial map and photograph in detail and generally know what to look for once they are in the vital area.

The general plan of this type of bombing is shown in diagram 1. Once in the general vicinity of the objective, landmarks are used to check the line of flight and at A the bombardier seeks to locate the target itself. Warning the

THE PLACE OF CAMOUFLAGE IN TOTAL WARFARE • ITS AIMS AND PURPOSE • BOMBING PROCEDURE • OBTAINING THE BOMBARDIER'S POINT OF VIEW • STUDY OF AERIAL PHOTOGRAPHS • COORDINATED INFORMATION • STUDY OF TYPICAL PATTERNS • ADAPTABILITY OF MATERIALS • TONE AND CONTOUR

pilot, he checks the line of flight with the ground track by means of primary landmarks and begins his attempts to recognize the target itself.

By the time the plane reaches B, he must start setting his bombsight so that the bomb may be released toward its target at C. This allows him about one minute to pick up the target and a little over one-half a minute to adjust his bombsight before the bomb must be released. Deviation in any direction will cause a miss.

Remember that the plane is flying at a speed of somewhere between 300 and 400 feet per second and probably at a high altitude. Supposing that the atmosphere is clear, a full view of the terrain is spread out below for ten or more miles. This makes apparent the necessity of considering a large area and precludes the wisdom of applying minute bits of camouflage on individual buildings.

In order to obtain the bombardier's viewpoint, the designer must first study aerial photographs. Since there are several types of aerial photographs, and since this is an important means of penetrating attempted camouflage, the camoufleur should give some attention to their study.

Vertical shots are taken with the axis of the lens of the camera perpendicular to the earth's surface. Resulting prints will show a more or less two-dimension-

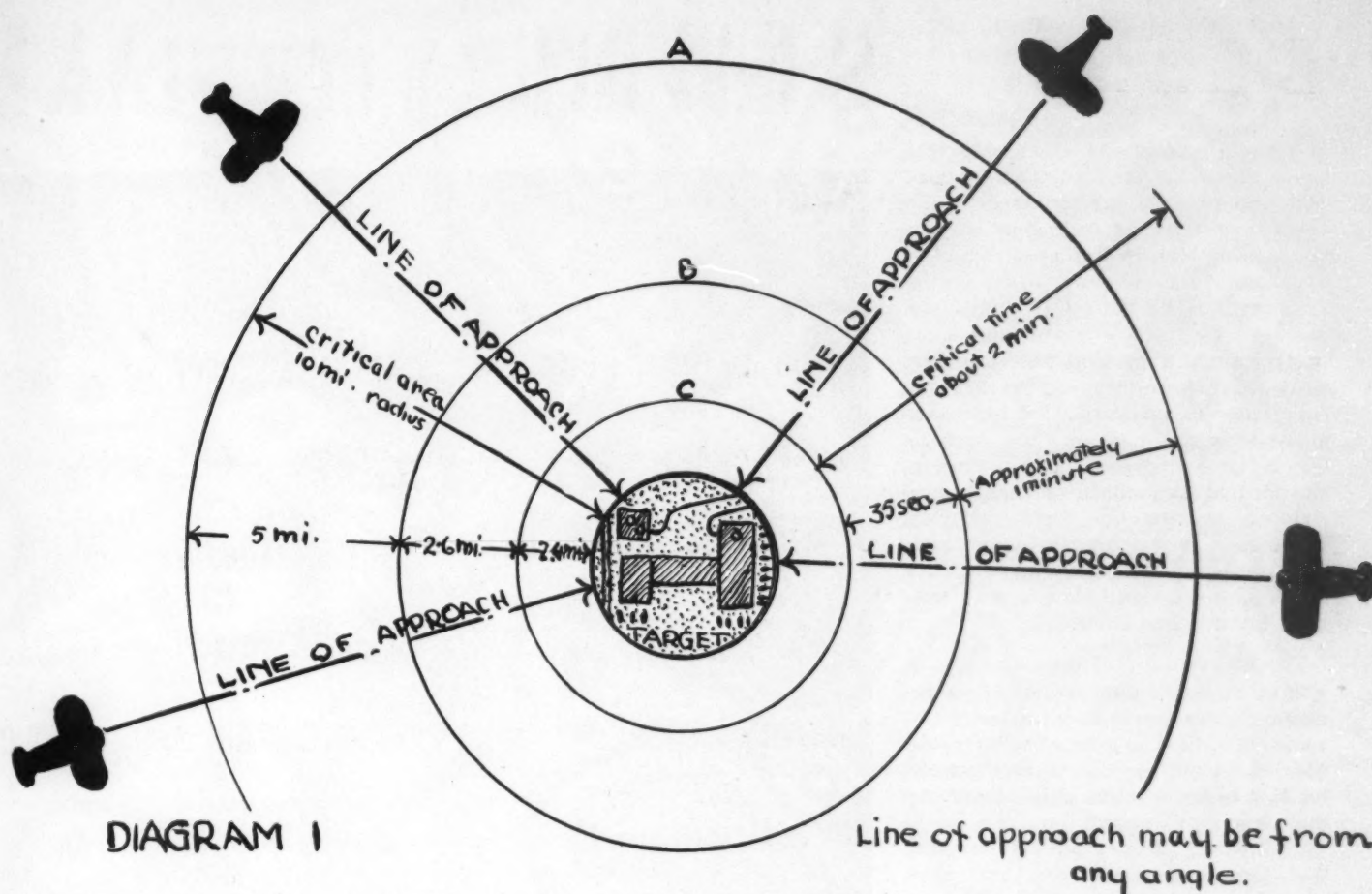
al ground picture, revealing the pattern formed by the top surfaces of ground objects. Flat areas can be estimated while height and shadow will not show up so clearly.

For this reason the designer needs also to study oblique shots. These are taken at an angle so that side walls show up. We are told that such photographs taken at great altitudes will reveal the height of ground objects with surprising accuracy. The oblique photograph gives more approximately the viewpoint of the bombardier approaching his target. It will be noted that ground patterns are not as simple in the oblique shots as in the verticals.

The camoufleur will do well to carefully study these aerial photographs before starting his design for a camouflage installation. In each case the design for camouflage must fit in perfectly with what was there before and what remains after the camouflage job is completed.

Imperfect camouflage is most incriminating and there is much to be considered before the designer can become a successful camoufleur. When primary landmarks are obliterated, secondary landmarks become important. The changing course of the sun through the seasons and in its daily path across the sky varies the shadow patterns.

There is no predicting which line of



This diagram shows a general type of bombing. Land marks are used to check the line of flight. At A, a bombardier seeks to locate target. At B, he must start setting the bombsight. When he arrives at C the bomb may be released towards its target. This allows about one minute to pick up target and a little over a minute to adjust bombsight.

approach the enemy will select. It becomes necessary, therefore, for the camoufleur to study the area from all angles.

Certain typical shapes and patterns will become apparent in different localities. These typical shapes must be made to serve the camoufleur's purpose. Change would immediately arouse suspicion in the bombardier's mind.

Where Mother Nature is the architect, irregularity is the keynote. In such an area any regular pattern reveals itself and brands it as the work of man. In urban areas the reverse is true in general. Suburban areas often combine the two.

In rural areas the camoufleur will do well to utilize Mother Nature's handiwork for his purpose and depend only

upon man-made structures, real or simulated, insofar as such are apparent in that locality. In a vicinity where farms are prevalent, patterns already appearing on the landscape can be used, viz., ploughed fields, barns and other structures, etc.

In suburban areas where there are golf courses, one may be simulated, of course, but never in a typical urban industrial district. The camoufleur must take care never to permit a false note to enter into his camouflage pattern, lest it become a dead give-away.

In making the camouflage design it must be remembered that while the whole must represent a reasonably true picture of the entire area as it would appear if the objective had not been located at that spot, that the unit of

the camoufleur's medium must perforce be as small as a grain of sand, which it might well actually be. Practical application of materials must be considered along with the creation of the camouflage design.

All materials to be used in the final installation must be tested fully and their appreciability determined. When the bomb is dropped it is too late to do anything about it.

Many beautiful camouflage designs are impractical because of wind resistance, or inability to obtain a suitable material with which to carry them out. All of this must be taken into consideration at the drawing board.

Two factors enter into camouflage design; viz., tone and contour. Tone is that visual effect which results from the combination of the color and texture of a surface. Contour, defined and emphasized by tonal contrast, applies to both actual or simulated ground shapes and their actual or simulated shadows.

The June number will present further material concerning the work of the camoufleur.

IRENE ANABEL AITKEN
Central Senior High School
Cleveland, Ohio

WEAVING WITH INKLE

● Handling textiles, discussing the types of weaves, and seeing movies of primitive weavers, tapestry makers, and huge modern mechanical looms are aids in studying textiles, but a better understanding of the problems of the textile designer can be gained if pupils can meet and overcome a few of those same obstacles. If a student measures out warp for a loom—even a primitive one—he learns what warp is; if he makes string heddles for his own use, he realizes better their purpose and the necessity for making them the correct length. Actually making one textile clinches terms such as warp, weft, binder, heddles, sheds, and swords, and the child is stimulated to experiment with pattern, texture, and color.

The first obstacle of the pupil who is interested in weaving is that of equipment. Large looms in schools are not common except in specialized schools, and large looms would not be practical, for pupils are interested in equipment that they can duplicate and set up in their homes. Two types of weaving that answer this need and that have proved successful in our school are weaving on the inkle and card weaving.

The inkle, a simple loom that dates back to the time of Chaucer, was originally used to produce attractive but durable harnesses for those gaily caparisoned horses. As seen in the diagram and photographs, it consists of a base to which are firmly fastened three upright boards with a series of movable pegs. The middle peg of the center vertical upright holds heddles that are on a line with the upper pegs on the right and left vertical boards. In warping the loom, the first thread is always tied to the left post, brought straight across to the right post and around the loom to its starting place. The next warp thread goes through the first heddle and over the upper center peg and then around. Alternating this, one continues to warp the loom to the desired width. If one uses cotton warp, suspenders can be made by utilizing twenty heddles, while thirty-five heddles make a wide belt. Drafts for successful inkle belts are included with the article.

After the inkle is warped, the final thread is tied to the first thread, so that the warp is really continuous and can be easily pulled around the pegs. We're strung up now and ready to begin weaving. Thread, the same color as the outside border of the belt, is wound around a cardboard shuttle. There are



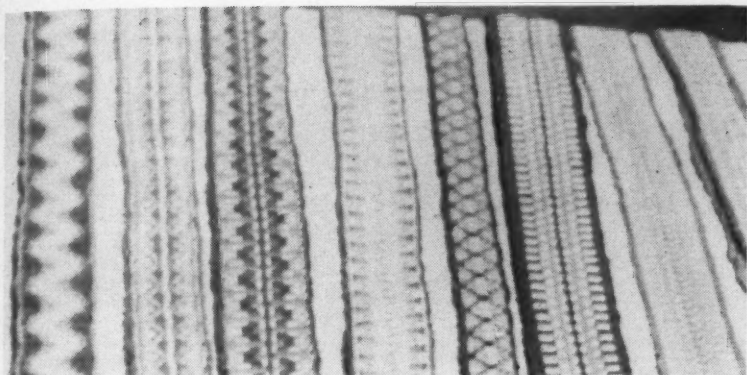
PHOTOGRAPHS BY WILLIAM MONG

two sheds or openings of the threads that can be seen when the hand is pressed upon the threads that go straight across the left and right pegs. The binder thread, that on the shuttle, is passed through the opening, the hand is raised or lowered on the taut threads to make the second shed or opening. A beater, (a ruler answers the purpose), is pushed against the binder, and the weaver is ready for the next similar process. If the warp threads become too tight, the tension is adjusted by moving the pegs to a more comfortable

position. The weaving is simple, but it allows for quite a variety of patterns, and while the pupil learns the technical textile terms and processes, he is stimulated because he sees a practical product growing under his hands.

Satisfactory inkles that can stand the strain of children tugging upon them can be made, as ours were, in the Industrial Arts laboratory. Mr. Daniel Schiely, the head of our Industrial Arts Department, designed the inkle which is included with this article. To insure secure pegs, he cut a groove about one-

A N D W I T H C A R D S



Above: Belts woven with inkle and cards

Left: Weaving a belt with an inkle

Below: Weaving a belt with cards



half inch from the end of each dowel rod; wire staples were passed through holes drilled on the outside of the upright supports, and the pegs stayed in place. The pupils who made the looms are as proud of their products as are the weavers who use the looms. At the moment there's a campaign under way by the loom makers to secure tribute money in the form of belts and suspenders from the weavers.

Card Weaving

The equipment for card weaving is simple, but the stringing of the cards necessitates concentration and patience, for it requires more time than the inkle warping. Cardboard cards, about two-

and-one-half inches square, with holes punched in each corner are the mechanism for making the sheds. Beginning at the upper left-hand corner, these holes are labeled clockwise: A, B, C, D or they could be numbered in order.

A draft of the desired design is made first on squared paper, and the number of cards and the number of threads of various colors are decided. Usually thirty cards make belts of a fashionable width. In measuring the thread, we make use again of our inkles which serve perfectly as warping boards. Usually warp extending counter-clockwise from the top middle peg to the top right peg is a good length for a belt. Following the draft, the threads are put

through the holes of the cards. If the cards are threaded on a long table, they can be straightened out to their full length and no snarling will result. When all the cards have been strung up, two pupils can hold the ends of the threads and tie these ends securely. To these ends pieces of heavy cord are tied. As a precaution, the cards should be fastened together so that they will not get out of place.

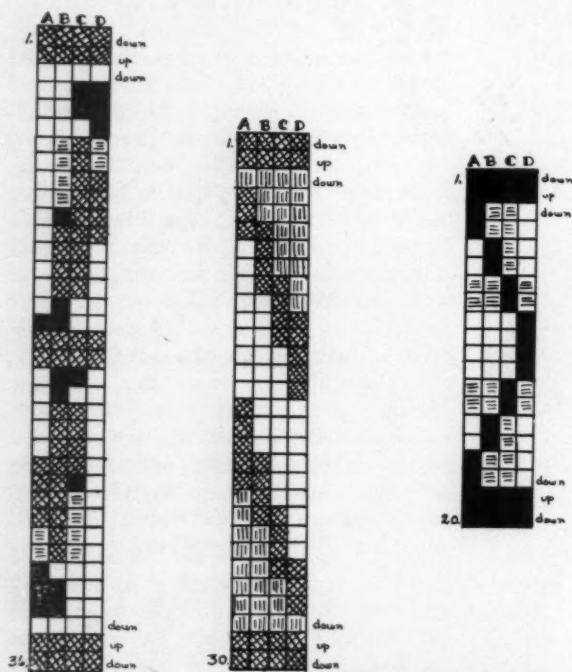
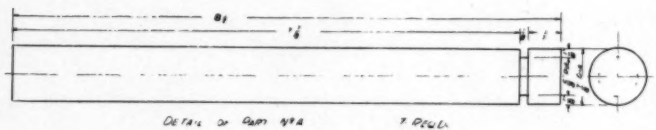
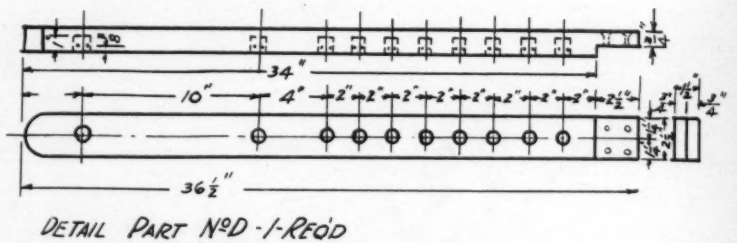
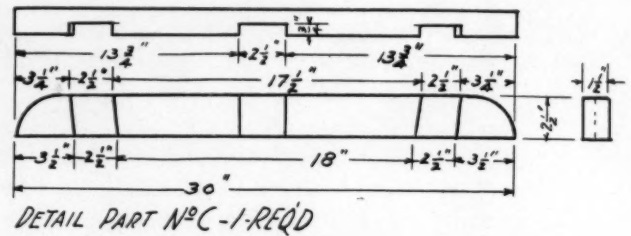
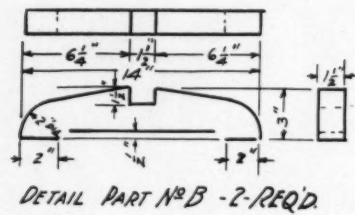
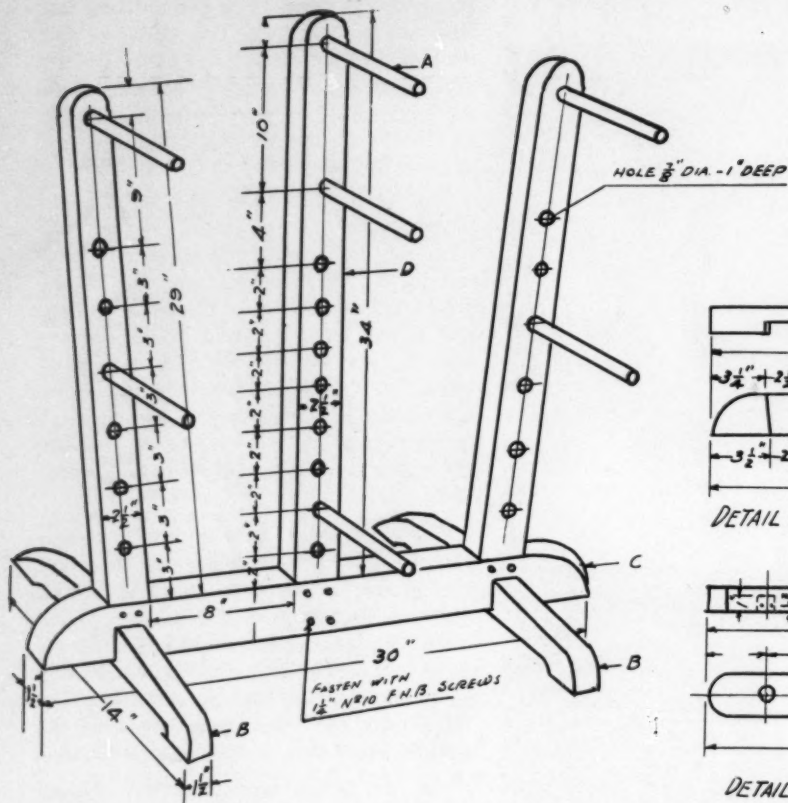
The next procedure calls for a little imagination. If we were in an old building, we could probably get permission to drive hooks into the blackboard support or into the door casing, but in our new building hooks are tabooed. We tie the ends of our card looms on the doorknobs, the radiators, the cupboards, the filing cases—on anything that is stationary. Once tied up, the loom is ready for the weaving process.

The letters A D take on a new meaning for the card weaver, for they are the guide letters that indicate which way she should turn the cards. When a weaver reaches the middle of a figure, A D will be at the top of the cards, and then she knows that to complete the figure she must turn the cards in the reverse direction. Let's begin to weave.

As in inkle weaving, the binder thread is the same color as the planned outer edge of the product, and this thread is similarly wound on a cardboard shuttle. The weaver puts the binder thread through the first shed which is made while the cards are at position A D. Then he turns the cards away from him to position D C, puts the binder thread through this opening, turns the cards to C B, beats, turns to A B, puts the binder through, turns to A D and beats again. When A D is reached, then the same process in the reverse direction—or towards the weaver—is continued. Since the weaving requires several class periods, and since one's memory isn't to be trusted, the pupils generally write lightly on the first card the direction in which they are to make their next turn.

Inkle weaving and card weaving are just two of the processes used in a textile course to help the pupils understand textile designing. Four harness looms for weaving fifteen-inch pieces are practically finished by our Industrial Arts classes, and through them weft weaving will be taught. When all the inkles are in use, and all the available doorknobs, radiators, etc., are tied up, pupils experiment with stencil designs on fabrics, textile painting, tie-dye, and batik. Pupils seem to enjoy being tied up—especially if they are given plenty of rope.

AN INKLE AND HOW TO BUILD ONE

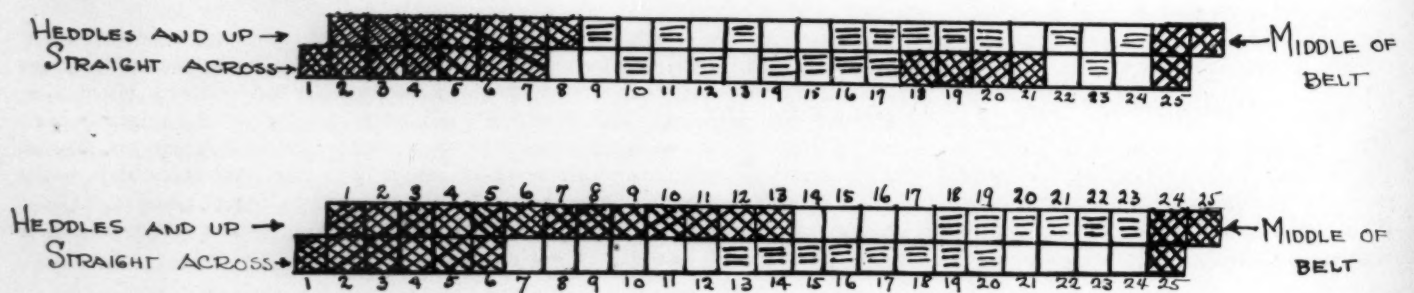


Above: Details of parts for building an inkle

Left: Drafts for belts to be woven with cards

Below: Drafts for belts to be woven on an inkle

See article page 14 by Irene Anabel Aitken



PROGRESS

AND

PRINTING DESIGN

By GILBERT P. FARRAR

● This thought has taken hold of the imagination of sales and advertising managers throughout the years, in all phases of advertising and all forms of printed matter. House publications, magazines and newspapers have felt the great value of better design. Over a decade ago, it was very difficult to round up enough actual new packages in order to give the first package show. A few years ago at the clinic meetings of one of the national package shows, the entries of packages that had been redesigned during the past year numbered many hundreds. A dozen and more divisions has to be made in order to recognize good design in the many kinds of packages. A list of entries does not grow from forty to four hundred unless manufacturers have found that better design sells more merchandise than stupid design, or just no design at all. So, beauty and good taste are not just more satisfying to the soul; beauty and good taste are more profitable in the market-place.

Many times executives say: "What does the average customer know about good design? Does the average middle class buyer appreciate good taste in anything like the proportion that good taste is appreciated by artists and designers?" The answer is an emphatic YES. And the warning is: "Don't under-estimate the artistic sense of the average person. Folks like nice things." There is definite evidence of this in the results of comparative tests of the old and new packages, products and publications. Here is an interesting case. A very well-known and consistently advertised product took a flyer with a redesigned package. Before any advertising was prepared on the new package, dealers were given an equal amount of the new packages along with their orders for the old packages. They were told to simply put on their shelves half the usual amount of the new package and half the amount of the old package. They were asked not to do any selling on either package. Just let the consumer do the selecting. The answer was:

The new redesigned package outsold the old and well-known package about four to one. When better taste is so economically successful no one can stop the march of modern design, particularly when salability is a by-product of design and modern design means better and more contemporary design. The modern designer is constantly challenging the commonplace and the cumbersome. The modern designer, especially in the graphic arts, is constantly seeking novel and exciting ways for interpreting old and new messages.

During the last decade there has been a marked advance in the public appreciation of color. The work of our many modern designers has been responsible for this advanced appreciation of color. Many times we have heard the phrase that "Color Sells" and this is quite true, but modern designers have new definitions of color!

Many believe that if a little color is effective, a greater

amount of color would be proportionately more effective. This does not apply to the use of color any more than it does to the use of alcoholic drinks. Beautiful, moving design and good taste in the handling of color certainly excites interest. You cannot make a sale until you have first aroused interest. This is academic, but unfortunately too often overlooked.

An automotive engineer once said, "One can cover up a lot of bad engineering under the hood by having a good color on the body of an automobile." He said this at a time when most automobiles were painted in very sombre colors, if you could call them colors.

Modern designers of printing are evolving a new technic in the handling of color which will do much to place America at the head of the world parade of printing and publicity. Our young designers will show the world how to use color sparingly and with much greater effect than when used rampantly. There was a time the majority of advertising agencies and advertisers would plan an entire advertisement and then leave a very small space on the layout marked "TYPE" any old type with any old kind of spacing and handling. At that time the thought prevailed that any old letterhead was as good as any other old letterhead.

Now, we know that all of this has been changed. This change has come about because the work that has been done by designers and typographers all over America has been found to be financially profitable. This proves that the average man and woman are delighted to pay for newness and excitement in the merchandise they buy.

This being the case, the future is brilliant. The more difficult steps have been taken. Trails have been blazed. Initiative has been encouraged. We now have proof that art and commerce (or art in commerce) can exist together. Better and more modern design as a cultural force is just as potent as a commercial and financial success. Both go hand in hand.

Not long ago a magazine publisher made this statement: "I don't believe that any new design we can get will be over the heads of our readers. We have been trading down to them while they have been buying modern design in homes, automobiles and food products. Let's trade up." Not one newspaper that has done any redesigning has gone back to the old design, another proof that modern design makes for more legibility as well as more dignity, and no publisher wants less of either legibility or dignity.

The life of the average man has been made more thrilling during the last decade by the use of modern design in printing of all kinds: stationery, booklets, catalogs, folders, packages and what not. The shops have been made more thrilling and exciting by the use of modern design in packages and modern design in the stores themselves. Motor cars, homes, highways and highway stands have made the American scene youthful, exciting, and indicative of glorious new and charming American Way of Life.

STAGING AGRICULTURAL SHOWS

● A program of design and theatre as applied especially to rural events was planned and originated by Mason Arvold. Nowadays when one hears the term, "Rural Theatre," minds visualize gay crowds or urbanites in summer colonies and young men and women, toiling long hours hoping to take one step onward toward Broadway. It's a country theatre with sophistication and a professional touch, for many of our best known actors and actresses appear to highlight old or new plays. The audience, too, knows and is accustomed to legitimate drama so they take part in summer performances in the capacity of severest critics.

The rural theatre as seen through the eyes of Mason Arvold is not professional; it is of, by and for the people; the farmers, dairymen, lumbermen, ranchers; the women and children who live by the soil and who feed the millions of city dwellers without ever realizing the drama, art and native design they create as a small unit and as part of a tremendous national pattern. To impress these people with their own skills and importance as part of a whole is the purpose of this program which "carries design and theatrical technic into all types of agricultural shows and rural public gatherings—a field not penetrated in this manner heretofore."

It is granted that state and county fairs, 4-H clubs, the Dairymen's League, various grange and farm organizations have added to the scientific and recreational life of rural communities. The arts, however, have been left unnurtured as to external stimulus. Who, for instance, ever heard of dramatizing a potato outside of a gourmets cook book?

Well, Mr. Arvold uses as his nucleus for dramatization what ever commodity is leader in the community where he is called to carry out his program, corn, wool, potatoes, dairy products, poultry, fruit, grain, livestock or lumber. Then with a committee of local people they set to work. A site is chosen, either a natural out-of-doors spot or a hall or barn. Maybe it is the entire farm of one of the town fathers, or an orchard. Whatever is chosen it is a familiar spot to all who will take part and centrally located to make access easier for the greatest number of

people. Next, community meetings are called, the plan presented and other committees appointed. Everyone, young and old is to take part in some way. A play around the product to be starred is under way. It may include how the forebears of these people tilled the soil. It will bring in the place of the scientist and his research in bettering the fruit of their territory. It will go thru the harvest and then the vast part it plays in national life will be featured. New methods, the part food plays in time of war and dozens of other ideas may be introduced to the play with drama and humor. None but local talent will be employed as actors. The sky is the limit in this community demonstration of talents and skills. Music can be created instead of borrowed but music may be imported for here is one spot to blend local and outside arts to foster richer living.

If there is to be a stage in the hall or grove it is designed simply and with few props so that it may become, without much shifting of equipment, a spot for orchestra or lecturer at other times during the festival. The balance of the space is designed to accommodate, along the sides, exhibits of grandmother's quilts versus local quilt patterns of today and by-products of the community; art work of all who paint, carve or weave.

Folk dances old and new will be introduced, picnics and barbecues will have their share of popularity. It is a festival which, it is hoped, will carry on through the entire year once the creative and cooperative wheels have started to turn. After the potato grower experiences this thrill of waking to the drama and richness at his own front door he will want to know how the lumberman or cattle rancher fits into a dramatic scheme. He will find out. He will discover there is an art to acting, he will delve into the subject further. Once such a creative seed is sown it has no choice but to grow. Teachers will have a far easier task when such a program has taken hold in the minds of children. There will be no more copying of calendar art for state fair exhibitions. Local, creative work will be stressed.

Mr. Arvold, in a recent exhibition

held at the National Arts Club, New York City, displayed models and drawings which cover in expert clarity his plans and intentions. His model scale is one-fourth inch to the foot. Never has he lost sight of usual natural and local material. His simplicity of costume and setting are consistent and never has the dramatic approach been overlooked. One set used the country store as center of interest. Here the play would revolve about the store as a meeting place and exchange mart for goods, information and humor. Another was the interior of a local judge's home. Events pertinent to the life of the community held the stage, social conditions were to be features with problems worked out dramatically to a functional solution. A third was the ceremony of candle lighting carried out by 4-H club members.

Mason Arvold is thoroughly equipped with understanding of his subject because of background and training. His father, Alfred G. Arvold founded the little country theatre movement so this plan for cooperative rural drama and design is a life long dream. He attended the North Dakota State Agriculture College in the city of Fargo which was his birthplace. There, for three years he was designer for the little theatre. Most of his professional training was received through work with the Mohawk Drama Festival in Schenectady, N. Y.

He designed and directed the world premier of "Emma" a play written by Marion Morse MacKaye from the novel of the same name by Jane Austen. This was later published in book form by Phi Beta Kappa fraternity of Harvard University. The illustrations were from the sets designed by Mr. Arvold.

At present he is in New York working on new models, scripts and summer plans. He feels the country needs a constructive rural program such as this, now, more than ever before. "How does this program aid national defense?" The answer to this question is: "It is concerned with one of the most vital industries of defense, raising food. It will make for better organization in this industry of raising food for defense because from an event laid out in this manner the spectator will take away many new ideas. It will make him see his work in a new light. It conciliates the true ideal of democracy, the co-operation of the people of a nation toward one common goal, in this case victory. It will bring the people together in an organized manner embellished by a design and a theatre which is derived from their own industry in their own native land."

CHILDREN'S FESTIVAL OF ART

**A MODERN SHOW FOR THE MODERN
NEW YORK CHILD AT THE YOUNG
PEOPLE'S GALLERY UNDER THE DI-
RECTION OF VICTOR E. D'AMICO**



Children painting in the play center provided in the Children's Festival of Modern Art at the Museum of Modern Art, New York. The children are from The Dalton School and the Walt Whitman School of Metropolitan New York.

● Children from three to twelve painting, fitting together jig-saw puzzles cut from modern color reproductions, constructing abstract compositions from odd-shaped pieces of brightly painted wood and cardboard, using saw, hammer, nails and varied materials to build constructions—surround these children with paintings by modern masters on the walls, Calder mobiles hung from the ceiling, and a narrow runway at the back where modern nursery animals run riot, and you have the Children's Art Festival at the Museum of Modern Art. The Festival opened to the public—that is, to the child public. No adults are admitted unless accompanied by a child.

The Festival, which will continue through this month, is installed in the Young People's Gallery on the third floor of the Museum. It is the first extensive exhibition that the Museum's Educational Project, under the direction of Victor E. D'Amico, has arranged especially for young children in a gallery built to the scale of children three-to-twelve-years of age. Pictures are hung at child's eye level, and equipment is especially designed to suit their comfort and size.

The Festival is a gala combination of pictures, sculpture, toys and games gathered together to delight little folk and to encourage their interest in modern art. The play area in the center of the gallery is divided into two sections, one for children from three to six, the other for children from seven to twelve. A gate made in the contour of a child admits only those of each age level to their respective sections.

When the children raise their eyes from their own painting, drawing and the art puzzles and abstractions they are putting together they see original works by masters of modern art such as Renoir, Redon, Cassatt, Chagall, Klee, Zorach and others. When the very youngest children want to change from their own artistic efforts they may step to the back room and play with the fantastic but easily recognized bull, fish, duck, bear and other animals designed by Alexander Calder. The wooden fish swims on dry land, the duck quacks as it waddles, the bear skates as he pushes a wobbling wheelbarrow, and the bull gallops in a somewhat equine fashion.

Other folk art toys are a balancing toy that may be set in motion and a horse and rider which at a touch canter back and forth for several minutes.

The object of the exhibition is to introduce children to modern art through observation and activity. Some of the jig-saw puzzles are made of color prints of the original paintings on the wall. The special games for making abstract designs involve principles underlying the works of modern artists shown in the gallery. Other games include shapes of varying materials which produce tactile experience. Still others include three-dimensional forms for making stables or mobiles. The staff of the Educational Project has originated many of the games and puzzles used in the Festival.

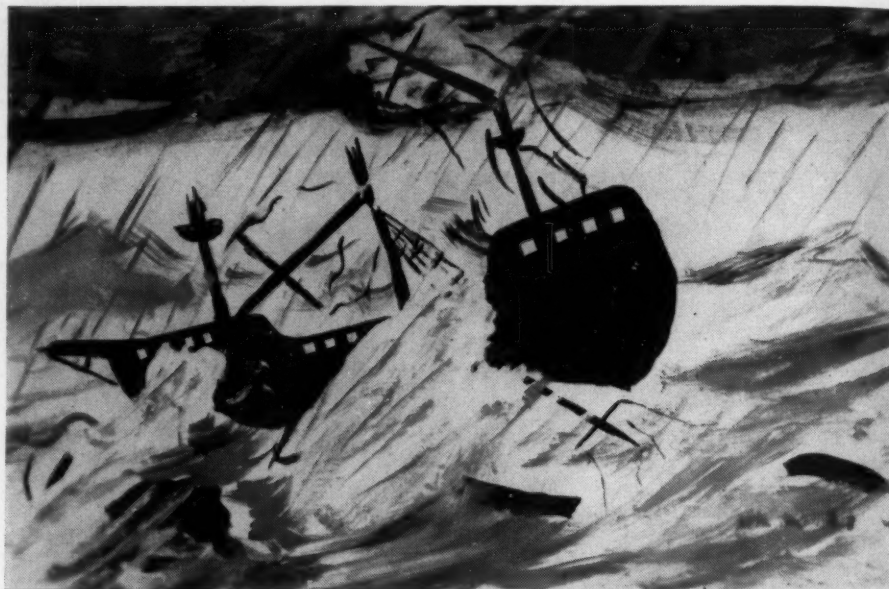
The following artists' paintings are included in the exhibition: MOUNTAINS, TABLE, ANCHORS, NAVEL, by Hans Arp; DAWN, by Andre Bauchant; BEFORE ENTERING THE RING, by Camille Bombois; MOTHER AND CHILD, by Mary Cassatt; I AND THE VILLAGE, by Marc Chagall; MAMA SPANK, by Jean Charlot; AROUND THE FISH, by Paul Klee; COMPOSITION IN WHITE, BLACK AND RED, by Piet Mondrian; VASE OF FLOWERS, by Odilon Redon; CHILD DRAWING, LITTLE MARGOT BERARD, by Auguste Renoir.

By JOHN OLSEN
Public Schools
Bronxville, N. Y.

CHILDREN CAN USE PAINTS I

● When a child is confronted with a problem which has to do with the way paint functions in his picture, it is possible for him to meet it in one of two ways. He can either use the paint in a way which has been learned from past painting experiences or he can use the paint in a way which is new to him. If the latter situation is the one to be met, then it is important that the child discover for himself the new learnings. If this feeling of discovery is not present, then it is very possible that the new technics will not be understood and in later paintings will become applications of paint which are completely unrelated to the child's conception. If this element of discovery is present, then the new learnings become skills which are used with understanding and which can be manipulated in such a way that they are an integral part of any structure in which they are used. It is therefore important in an elementary school art studio that materials are handled in such a manner as to encourage children to discover for themselves different ways of using their paints.

In the art studio in the Bronxville Public Schools, I try to have available those materials which I feel have proven to be of the most use in the attainment of a satisfying art experience. The studio is arranged so that each activity has a separate section with materials which are peculiar to the specific type of activity at hand. Materials which are used in several kinds of work are placed so that they are quickly available to the activities in which they function. The room is planned so that the messy things such as clay, finger-paints, and papiermache are used near the sink. The more controllable media such as spray-guns, colored chalks, pencils, crayolas and pastels are used in another section of the room. A built-in shelf around the wall and two large tables covered with oil-cloth are generally sufficient space for the activities of the messy group of materials. Two pieces of 4x8 cellotex, one on a saw-horse and another across the tops of two painting tables are used for chalks, spray-paints, or regular painting, and eighteen of the 24x36 wood tables are used for painting or for work with pencils, crayolas and pastels. The paints are kept in open pans on a table placed



An eleven year old boy makes use of the dry-brush technic with striking result



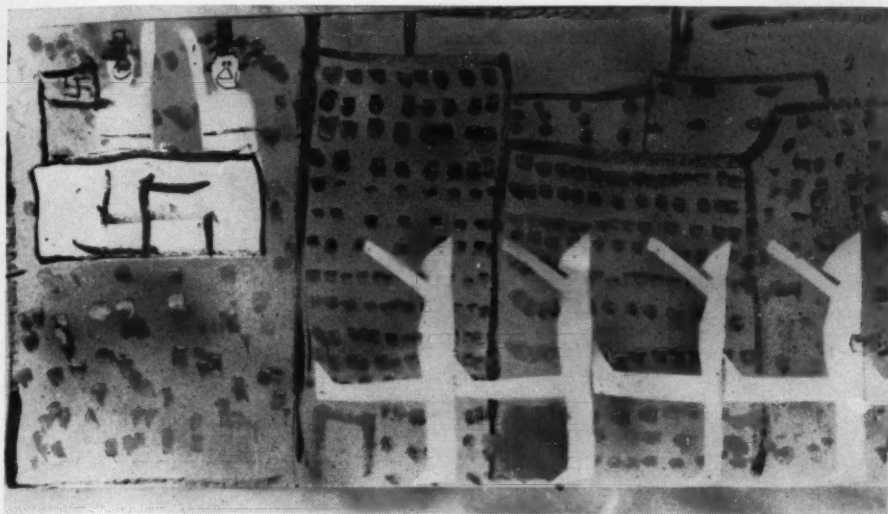
Eight and nine year old children working with hands, flit-guns, sponges and brushes

near the sink on the opposite side of the room from the clay. Brushes, trays, waterjars, and coasters for the paints are near the paint table so that the children have to make not more than two trips from one area of the room to another when they are getting out their supplies. Other materials such as sponges and spray-guns are kept near the sink. The sponges are also used for clean-up. Although the average-size

of the groups is twenty-five, there are times when as many as forty children are moving freely about the room. When this number is present, the arrangement of the furniture and materials help to maintain a sense of order.

Because many different materials are being used, it is possible for a child to observe the possibilities of other media without actually working in them. Also, he can be so stimulated by what is

IN MANY DIFFERENT WAYS



An eleven year old boy paints Nazi Germany with flit-gun and brushes



Ten year old children explore the art possibilities of bands, sponges and brushes

PHOTOS BY GLORIA VALENTINE

being done in the other media that he may use in his own work some of the things which he sees other children doing. A group of children may be sponging some stage scenery and another group of children who are finger-painting may notice what to them is a new use of a material which previously they have used only during the clean-up. They borrow the sponges and get new finger-paint effects. In another section of the room, a child is spray painting.

This further stimulates the finger-painting group. Spray-guns are borrowed and more new paint effects are the result. Before long, fingers, spray-guns, sponges, and brushes have served to more completely express the child's conception.

Children quickly discover the possibilities of dripping, spattering, and applying paint flatly. Rather than let accidental drips ruin a picture and seem a mistake, a child may be helped

to take advantage of the different effects which he gets when his paints drip so that he can make use of this way of using paints when he needs to do so. This is also true of accidental spatterings of paint. At the same time, it is possible to help children to discover that colors can be painted over if one waits for the first color to dry and spatterings or drippings which are not wanted can be covered over. If "drips" and "spatters" are handled in a positive manner, the child gains understandings and controls rather than those fears which hinder and block him in his painting experiences. Dry-brush effects and shaded colors can also happen accidentally and their use discovered by the child with the right kind of questioning by the teacher.

Children can also become aware of paint effects other than those which happen in their own paintings or in the work of the children around them if they are exposed to other paintings in which certain effects have been used. If a child asks "how shall I paint the sky?", it is sometimes very helpful to him if he is shown other paintings in which skies have been painted in several different ways and in which there are different color combinations. If he decides he wants a certain effect and cannot obtain it, it is then the appropriate time to help him discover how to get it. If clarification cannot come through questioning, then the teacher or a fellow student can show him how to get the specific effect on another sheet of paper. Paintings to be used for such purposes can be kept in a file in the studio so that they are immediately accessible.

Exhibits in the room and in the hall outside the studio can also be used for the purpose of stimulation. Such exhibits can emphasize the different effects obtained by poster-paints, finger-paints, spray-guns, and other art materials. As children are sometimes so absorbed in their own work that they do not seem to see what is on the walls around them, it is desirable to have exhibits dealing with the use of materials in places where the children may study them at their own leisure and in a way which allows them to absorb or reject the content pending upon their personal understanding and needs. These exhibits augmented by an arrangement of the studio based on the availability and use of materials and a teaching attitude which encourages the element of discovery will not only help children to meet the needs of their conceptions but will also help them have a sense of power and understanding in their art experiences.

ART FOR VICTORY

By ROBERT IGLEHART
and VERNON CLARK

VVV

MORATORIUM ON CULTURE? "... And why the cry for the curtailment of music and the arts in this country? If ever they needed to be fostered it is now." These are not the words of a musician or an artist but of an army sergeant whose letter to Deems Taylor was read recently during a radio broadcast. Why must we foster and defend cultural activity? Because, as this army officer writes, "... it gives us courage, purpose and hope in the struggle."

There are enemies of democracy and democratic culture who will use the present situation as an excuse to attack art in the schools and all it stands for. The great value of art as a weapon in the struggle is the central idea to which this column is devoted and, we believe, constitutes the best answer to attacks on the cultural curriculum. And let's remember that those who seek to blunt any of the weapons of the war effort, cultural or military, are guilty of half-heartedness or worse in the prosecution of the war itself, however brave and militant the words with which they seek to cover up their divisionism.

We would like to hear what is going on in your community. Is there the old talk about "curtailment" and "frills"? And how are you meeting this situation if it exists?

VVV

AVIATION EDUCATION PROJECT. Under the auspices of the Civil Aeronautics Administration, an extremely interesting program is under way which aims at the creation of a more air-minded America. Those of us who have had the principles of flight or the technical details of a Curtis P-40 explained to us by a patient fifth grader will know how intense and astonishing is the interest of youth in planes and the men who fly them. The Aviation Education Project will seek ways in which this interest can be linked up with the school's activities. Prof. N. L. Englehardt, who heads the Research Committee of the Project, was quick to agree that art and art teachers were indispensable to the plan. Industrial arts teachers are already busy helping students turn out scale models which the government needs in the training of soldiers and civilian aircraft "spotters." It requires very little thought to see how rich in possibilities for art activity this program will be. Only through the extensive use of visual material, said Prof. Englehardt, will we be able to explain the changes in geography, the new meaning of distances, the very real cultural and esthetic influences which arise out of man's flight.

Not only does the Aviation Education Project aim at developing interests and skills important today, but it will work

to educate young America for the years of peace when air travel and transport will be rapidly reshaping their world. In preparation are materials specifically relating to the fine arts field, and in a later column we will announce their publication and tell how interested teachers can obtain the necessary information.

It is unfortunate that this excellent and promising idea has been, on some occasions, publicly referred to as the "Goering Plan," thus giving the mistaken impression that it is merely a counterpart of the scheme fostered in the German schools. A democracy fights and mobilizes in a manner altogether different from that of a Fascist power, and those in charge of the Aviation Education Project must make very clear the wide gulf in purpose and procedure which separates it from any plan of the Luftwaffe.

VVV

MUSEUMS. By far the most complete and penetrating analysis of the role that can be played by artists and art educators in the war efforts comes from Milton S. Fox, Department of Education of the Cleveland Museum of Art. Mr. Fox, in his excellent pamphlet "The Use of Art and Artists in Times of War" has not overlooked any conceivable way in which artists of all fields and interests can fit into the nation's work. Especially fine is Mr. Fox's attitude toward the questions that arise around the fate of "esthetics" in the present emergency. He comments that "... I do not intend to suggest that institutions of art training should give themselves over to shabby and regrettable art efforts. But on the other hand, it seems to me at least as noble to encourage students to use their talents in behalf of the defense of this nation, of complete victory—as to use them in behalf of mouth-wash and cheap 'allure.'"

The pamphlet, available for thirty cents, is worth the attention of all of us. Write to the museum for it. No matter what your specialty and interests, you are almost certain to find here some practical suggestions as to how you can fit them into the whole picture.

On the subject of museums, one cannot help noticing the effect of the war on the great municipal collections. Old favorites are no longer on view and the buildings, their windows tightly boarded, seem fortified for the siege. Inquiries as to the whereabouts of the treasures are not always too clearly answered, but the general understanding is that many of them have been shipped away to the "safe" areas, and are under the protection of museums situated in the interior of the country. This quick action to insure the safety of priceless public property on the part of our museum directors is certainly to be commended.

It seems to us also, that our people have the right to expect that those private collections which have been closed to the public be opened at this time, at least for the relaxation of interested service men who are to be seen with increasing frequency at our museums. This, we hope, will serve as a hint to some of the hermetically sealed institutions with which we are all familiar, and which are making little if any contribution to the present need. Why not drop a suggestion to the one in your neighborhood?

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EASTERN ARTS. The 1942 Convention of the Eastern Arts Association met this year under the slogan "Art Education Alert." Through every session ran the theme: "What is today's need? Where do we fit into the nation's defense?"

It was apparent from the meetings that art educators are very much awake to the challenge of the present situation, and that they are wholly behind the war effort. It was also apparent that there is a serious lack of specific programs

around which the profession as a whole can rally for the task ahead.

General sessions and conferences listened to many speakers who stressed the importance of making the adjustments which the situation demands and reacting to the increased need for our services. Conference subjects ranged from "What is the relationship between present war-world conditions and the education of young children?" to "Should schools continue their art departments in times of economic stress?"

Two clear and closely related facts seem to emerge from the Convention discussions:

1. We need new and stimulating programs in answer to immediate demands. The Convention heard from government spokesmen, from teachers and from prominent artists of the many activities which will make a real contribution to victory. Posters, mechanical drawing, map-making, camouflage were touched upon. New and ingenious uses for materials were demonstrated, as in the talk by Prof. Elise Ruffini. One speaker pointed out the need not only for producer-artists, but for "consumer-artists" who would be able to cope intelligently with the problems of war-time buying. The therapeutic aspects of art were mentioned in several conferences. Ruth Reeves urged that we use the rich facilities of our subject to help bring together the United States and our sister Pan-American republics. All these important specific activities should point toward

2. A better understanding of the place of art in the community and the continued breaking down of the barriers which have made for isolation in the past and are doubly dangerous today. A good share of the confusion one sometimes senses among art teachers is unquestionably due to an imperfect realization of the way in which our work is bound up with life and society. We have sometimes told others that art is a part of life without quite believing it ourselves. Thus at a time when the community gathers its every resource in a fight for life, there are usually a few who cannot convince themselves that we have a vital and unique contribution to make—a part to play for which there can be no substitute.

VVV

TEACHERS IN SERVICE. The discussion at the panel devoted to Teachers of a Few Years Teaching Experience raised questions of special interest to those who fall within this group but of concern also to senior members of the organization. Of prime importance was the question of the relationship of the profession to its members who have joined the armed forces of the country. All teachers realize the difficulties that arise from prolonged absence from the classroom, especially when such an absence involves also a great decrease in artistic activity. It is such a difficulty as this that our young men face, and, according to the sentiment of the panel, the profession should feel itself obliged to take action toward the solution of these problems. It is clear that the first step is to perfect machinery for keeping art educators in the army informed as to developments within the profession, especially with regard to the contribution of the arts to the war effort.

Nor is there want of precedent for such an interest in those of our numbers who have entered the ranks. Such contact is being worked out in the field of engineering, and several trade unions have begun activities with this end in view.

This is not only an opportunity to help our young men "keep their hands in"; we have here the promise of an activ-

ity that will contribute to the general morale of the forces. As the news from the camps shows, art has found favor with both officers and men. A statement by Lieutenant-Commander Charles B. Cranford, issued on the occasion of the invitation to men in the armed forces to enter work in the annual exhibition of the Independent Artists says, "We do believe that this is a real service to men in the navy who have participated in the graphic and plastic arts as civilians. Naval personnel are continuing this rewarding activity now aboard ship and at shore stations. We know that art has become a part of their lives and that it contributes to their morale in these times. Their military duties are better executed if during off-duty hours they have facilities for painting and sketching, wood-carving and modeling. It is important for men to have leisure activity sufficiently challenging to take their attention off their rigorous duties and responsibilities in order that they may return with sharpened wits and renewed enthusiasm. Further, when this war is over, it will have kept them from losing contact with their public."

This statement, so sensitive to the needs of the moment and of the future, shows clearly that art educators are welcome in the forces, both as fighting men and as men with a special contribution to make. Individually and through our organizations we must begin to formulate plans that will make it possible for those behind the lines to give aid to their colleagues in the service.

VVV

ARTISTS FOR VICTORY, INC., is a new organization as interesting as its name. Launched recently at a large meeting at New York's Modern Museum by representatives of every art field, Artists For Victory will mobilize the energies and abilities of America's artists for their role in the struggle.

England, with her beautifully organized "Central Institute of Art and Design" is far ahead of us in this respect, but the enthusiasm of Artists For Victory promises well. The British organization, of about 8000 members, is recognized by the government and generously financed by interested groups and individuals. It makes posters, designs medals, paints emergency shop fronts in bombed areas, gives art therapy to the disabled, does camouflage work and plans and landscapes the cities of the peace-time future.

At a public forum recently sponsored by the American Artists Congress and the United American Artists, Don Spencer, a young Tanks Corps private, drew a round of applause when he said, "Graphic art can play an important part in defense but artists will have to prove this by example. Go ahead; start showing what you can do." Artists For Victory is ready to do just this.

VVV

OUR GRATITUDE DEPARTMENT received from a reader the following clipping from the New York press.

"... About twenty cartoons are including in the grouping. These were works entered recently in the Defense Recreation Committee's contest at 99 Park Avenue, and exhibited there last month. Another lot, consisting of eighteen paintings of soldiers' work done in camps were lately exhibited in Philadelphia under the auspices of the National Conference of Secondary Education, and subsequently hung at the Addison Gallery at Andover, Mass. **It is believed that these soldiers' pictures saved the day for art in the public schools as the Board was considering throwing art out of the curriculum for the duration in favor of more useful subjects.**"
THANK YOU, SOLDIERS!

VITAMIN A(rt)

SUGGESTIONS FOR ELEMENTARY TEACHERS

• For An Enriched Curriculum

**TEACHING MUST FUNCTION IN THE COMMUNITY TODAY
WE NEED A MORE VITAL CONCEPTION OF ART EDUCATION
THE RELATION OF ART TO DEMOCRACY IS IMPORTANT
ART CAN EMPHASIZE IDEALS OF COMMUNITY LIVING
A STRONG NATIONAL UNITY DARES NOT NEGLECT THIS
THE ARTIST MUST SERVE AS A TRAINED SPECIALIST**

By **CLIFTON GAYNE, JR.**
Department of Art Education
University of Minnesota

Sterile traditional ideas and projects will not rally anyone behind art in these serious days. What is needed is a more vital conception of art—one which involves your community and the people who live in it.

The elementary teacher is in a strategic position. Her pupils represent a better cross section of the community than is possible at any other level. She has opportunities to establish cordial contacts with the parents who make up the community. She is a logical person to clarify the position which art occupies in this country.

We must decide what are the important relationships to emphasize between art and the democracy which we are fighting to preserve. Democracy means that all the people in any given community must have an opportunity to participate in the advantages of that community and must likewise share its responsibilities. Those people are not abstractions. They are your pupils, their parents and neighbors. This also means your community with its natural resources and the spiritual and material tangibles and intangibles which constitute that community. Art can emphasize ideals of social cooperation which will make your community a richer background against which all the citizens can live, work, and enjoy the good life. In our striving for stronger national unity do we dare to neglect these opportunities?

In a certain sense England has been more fortunate than we have been to date in this country. Some of her worst slums have been blasted out of existence at a cost in human lives which has been less than the price we pay in automobile accidents on our highways of obsolete design. Those slums, under an awakened sense of social responsibility, will never be allowed to return. The model buildings and communities which will replace them will provide living conditions for great masses of people consistent with the ideals and economic resources of a great democracy. This in turn will accelerate the demand for voluntary rebuilding of other blighted areas which have escaped the bombs. Before the dust had settled on ruthlessly bombed Coventry, architects and city planners began designs for the new city which will take the place of the one destroyed. It is to be a model community incorporating all of the technological and

design principles developed to date. That type of courage and constructive vision should be receiving the recognition it deserves in our schools.

We in this country will have a more arduous battle against inertia. America should to a large extent be rebuilt after this war, but before this can be accomplished the desire to do so must prevail. Educational pressure must be applied to overcome stultifying prejudices and to foster constructive attitudes. These attitudes will not develop dramatically over night. They must be nurtured patiently by those who have the vision to see the America that can emerge—and there is no time to lose in getting started.

The artist who will work shoulder to shoulder with the economists, engineers, sociologists and the other specialists obviously will not be the popular and familiar long haired symbol caricatured in movies and cartoons. He will be the architect, city-planner, industrial designer, painter or sculptor, with social ideals and efficient technics to make this a richer, happier world for more people than have yet participated in the dividends of modern democracy. It is time we publicize the artists who are not highly emotional publicity grabbers but serious specialists who are serving the people, the war effort, and participation in practical plans for future reconstruction. Posters, camouflage, decorations for army quarters recreation centers, hospitals and nurseries are but a few instances of vital practical and morale building activities being carried on by our leading painters today. The alert teacher will find significant art information in the newspapers and magazines these exciting months rather than in history books.

It is important to present the artist as a highly trained specialist who bases his decisions on sound judgment, not on some mysterious hocus-pocus which the uninitiated cannot hope to penetrate. Whenever possible emphasize the specific facts and principles the artist has used in solving a specific problem. This will provide a sound basis for an appreciation of the artist's mastery of his profession and encourage others to develop sound criteria for approaching their personal problems without the fear that they had been

untouched by the wand of the good fairy who dispenses "talent" to mortals.

There is hardly a school at the present time which does not at some time or other engage in a study of the surrounding community with its natural resources and industries. Many teachers, however, have not realized the possibilities which their community contains for significant art experiences. A definite exception is Darline Huntley of Aitkin, Minnesota. The originality and good judgment she has displayed in a unit carried on by her fifth grade class should suggest stimulating ideas to many other teachers who only need to get started.

Miss Huntley describes her problem:

"I teach in a town in northern Minnesota that depends much on the 'tourist business of the few summer months.' Our wooded lake country is not the best farm land and so our county has a high percentage of dependent people. **Couldn't these people as well as the rest of us gain some financial advantage from our great resources—beauty—if their efforts were better organized?** Of course, we see advertising on our every hand, but some of it is abominably bad. Our beautiful roadsides are obliterated behind battalions of sign posts—sign posts in the form of covered wagons and Dutch wind mills and bearded Uncle Sams. Defiantly strewn among our lovely evergreens are Cape Cod and Monterrey hotels and 'Mill's' and 'Bill's' emblazoned boxcars or some inebriate's conception of an Indian wigwam. We frown at the madcap performances of 'those Tourists' when we surround them with an atmosphere conducive to the unusual. If our youngsters early develop an appreciation for our beauties and a sane understanding of how best to develop these beauties, we are making a step in advancement. I can only hope that what my fifth graders may develop in better appreciation and higher standards will be reflected in some measure in what their parents may do now and in what these fifth graders will do in the years ahead."

After some preliminary discussion the class made plans to secure more information about their community organized in the form of answers to the following questions.

- I. What features does Aitkin offer tourists?
 1. Natural.
 2. Man made.
- II. Are these offerings being used to the greatest advantage?
 1. What should we know about our attractions for vacationers?
 2. Which building designs are most appropriate for various purposes in our community?
 3. To what extent is natural beauty being preserved and native plants and materials being used?
 4. In what respects can we improve our relationship with tourists?

A great variety of activities were carried on to find answers to the questions above. The children wrote letters to Chambers of Commerce in various sections of the country requesting promotional literature. They also requested posters and literature from representatives of foreign countries who still had materials available. Travel maps, booklets, tourist magazines and pictorial maps were collected from a wide variety of sources. Plans were made to invite representatives from the Junior Chamber of Commerce to talk to the class. An exhibit was made of the interesting material which had been collected. The children thoroughly enjoyed writing the letters but were disappointed to find much of the material emphasized population and industrial statistics.

The school bus was utilized to visit some of the surround-

ing country. The trip was carefully planned with different children assigned the definite responsibility of interviewing specific individuals at stops which were contemplated. The children pretended they were tourists seeing everything for the first time. When they returned to the classroom they gave their impressions of what they had seen. "Courtesy games" were invented to demonstrate how they should be polite and helpful to strangers. A pictorial map was made for a decoration for the classroom. Radio broadcasts designed to acquaint people with the advantages of Aitkin were planned and actually put on the air. An interesting discussion was carried on about the effect created on the natural scenery by various kinds of billboards and commercial stands. Collections of pictures were made of signs and stands which were appropriate and those which defaced the landscape. The children decided that the plain neat signs which the state supplied were the most attractive and appropriate. Log cabins and buildings with simple lines, not covered with garish signs, were the greatest assets to the appearance of the community.

The interesting activities in which the class had been engaged created a desire among the children to determine how they could cooperate in making their community more attractive to tourists. They made a list of the jobs which fifth graders could perform including running errands, selling newspapers and magazines, helping with the work in cabin camps and helping to grow vegetables as well as selling them at roadside stands. They stressed the importance of helping to keep their surroundings neat and clean. One suggestion made was that vegetables arranged attractively would sell faster than those placed carelessly.

There were many things that everyone could do to cooperate. The children could very courteously direct tourists to points of special interest. A thorough knowledge of the community would be necessary for that. Tourists' children could be made to feel welcome in Aitkin and should be invited to participate in games and other activities.

A number of possibilities were considered for putting to further use the information which had been acquired during the unit. The map and the radio broadcast have already been mentioned. Several scrap books were also made.

It was agreed that very little effort had been made to attract children to Aitkin. All advertising was directed at adults. The children decided it might be a good idea to write letters to other school children who, if interested, might influence their parents to vacation in Aitkin. Another project was a magazine to encourage other children in Aitkin to cooperate in developing a better utilization of Aitkin's resources for tourist entertainment. An excellent idea which might be carried out in the future was a tourist magazine for children. This could be exchanged with children in other states. It would also be an excellent activity to be carried on during the tourist season. Children worked on various committees according to their interests. Each committee carefully made plans and conscientiously checked their achievement in relation to their objectives.

The most difficult problem according to Miss Huntley was to overcome a reluctance to face the actual problems of the community. The children were amazed that art could include such activities. Once the unit was well under way they put aside all misgivings and worked with unusual concentration and interest. An art activity of this nature cannot be fully evaluated until the pupils attain adulthood and have more opportunities to put their ideas into execution. The encouraging thing however is the possibility for constant growth in understanding and judgment once an awareness of actual problems has been stimulated.



ASIDES

BY

Helen Durney

★ "Inside the Studio" was the title given to a spring series of lectures sponsored by the Society of Illustrators and held in the club house at 128 East 63rd Street, New York. A subheading read: "Top Illustrators Discuss Today's Illustration Problems." One of the most interesting and instructive evenings of the series fell on April 2nd when Gene Davis, art director for Good Housekeeping Magazine, acting in the capacity of ceremonial maestro—"Took the Lid Off Some Illustrators Today." Eight artists whose work appears in the aforementioned publication were interviewed by Mr. Davis. In order of their appearance they were: Ray Prohaska, Earl Cordrey, Dink Siegel, Bob Harris, John Gannam, Al Parker, Tom Lovell and Jon Whitcomb.

Before we go further with our "Play by Play" report we suggest you find now or later, examples of the work of each of these named artists. It will help you to visualize and understand their respective technics plus what they mean when they tell their approach and methods. As a matter of fact, Mr. Davis did just this. For the benefit of the audience each program artist had an individual color and standard topped by a stiff pennant bearing his name. Below the pennants, sign-board fashion, were current double spread pages from Good Housekeeping blown to twice their size and framed.

In the case of teachers eager to stress their class projects dealing with commercial illustration we feel there is a wealth of material in the notes from this "8 Ring Circus." The students who aspire to success in this field will gather much useful data. We suggest it be culled and added to note books. How about a class discussion on the various tricks and systems? Eight students might be appointed to represent the men named, seek additional facts pertinent to their subject; select other samples of illustration technic and have the whole group take part in the forum as their turns come to understudy for the artists. It would make it more useful to the class as a unit rather than reading and writing notes individually.

In his introduction Mr. Davis gave a brief biographical sketch of each artist. He did this primarily to satisfy an oft put query as to: "What is he like?" also to dispel any possible whimsey that artists are only one step behind a psychic medium; different from other people and gifted to the point where work flows forth with little or no effort. When he is questioned in such a manner he says: "Real people? Artists? You bet they are real, swell people, the best! They are not remote guys living in ivory towered studios with north light. If you look at their backgrounds, you'll find there are no two alike. None have become artists

over night. No two have arrived by the same path. Yes, artists are real people because they are of the people, that is why they can interpret the men and women and children of our stories. They are a bunch of rolling stones that have been stopped by a drawing board."

So we too, shall follow the same pattern of touching on personalities. We know it will give a fillip to the courage of those who face part-time, bread and butter jobs of all manner and description in achieving eventual status in the commercial art field. It will place on the record in black and white the fact **there are no short cuts.** "Breaks" do not make an artist.

★ Ray Prohaska was born in Kotor, Yugoslavia but while young moved with his parents to the United States. Later, no amount of family entreaty to be an engineer would swerve him from his original idea. He was going to be an artist. No two ways about it. Well, the road was hard but with opposition on all sides he managed to attend the California School of Art. He worked as a lumber jack. He has been an expert flap-jack "tosser" in a mid-west restaurant. Type setting and sign writing came in for their share of attention. Finally he was in Chicago working, listening, learning; always aware and always eager to take more from men older and wiser who had been through the mill necessary to make for success. New York was his next stop. From then on, Ray Prohaska became an illustrator known to magazine readers and sought after by art directors. In 1935 he went back to Yugoslavia where he painted and continued to study until funds ran low. It has been said: "Eating is a hard habit to break," so he returned to New York and illustrating.

Mr. Prohaska spoke on the subject of adapting the Delsart Drama System to Art and the composition of commercial illustration. Francois Delsart was a French opera singer of the middle 19th century whose voice failed early in his career but whose self confidence and acting ability turned his skills to coaching and preparing people for the stage. Overstatement would be the modern term applied to his technic. Whatever was the emotion to be expressed; sorrow, rage, love, etc.; each gesture meant something by way of emphasis,—turn of head, entire posture, movement of hands, fingers, feet; drapery of costume as well as color, background and light effects. The opera today still maintains the Delsartian style. Pantomime and charades fall into the same category. Mr. Prohaska uses it continuously and consciously in his magazine illustration. He knows the illustration must stop the reader as he flips through the magazine. It must make him stay, read and set up such real personalities he can hardly wait for the "continued in our next" chapter.

All cartoonists out Delsart Delsart. Most of them, no doubt, never heard his name. In fact all story-telling artists, Norman Rockwell for one shining example, know this trick of exaggeration instinctively. M. Delsart might be offended by having his method known to art directors as "packing a wallop" but it is true, nevertheless.

What gay possibilities flash to mind in a program employing M. Delsart in the school studio! Drama class for models, art students as recorders, there are dozens of ways to work it out; models posing singly or in groups; costumed or in regular raiment; emotions represented announced or left for the artists to guess, embellish and create his own background suitable to the mood and the thought processes which have been set into motion with his interpretation of the pose. We know we are covering a lot of territory in a little space but we hope there will be several good recipes for excellent class projects to promote more professional work for those who wish it. Please remember, however, this refers to story-telling commercial illustration and not to creative painting.

★ Next on our all-star program is Earl Cordrey who hails from California. Drawing from earliest childhood, his decision to make art his life work did not come into full flower until he won a gold medal for a poster design during World War I. He left high school, worked in a display poster plant where he was janitor and paint mixer with show card writing thrown in for good measure. Money was saved for his enrollment in Chouinard's School of Art . . . Pruett Carter is one of the teachers here now. He worked on western pictures with a zeal, feeling the pulp magazines a good entrance to illustration. To be as good as Dean Cornwell was his ambition. Getting to New York came through a friend who knew of an opening in a show card studio. Posters for the Roxy Theatre lobby were his stint. Then came the lean and hungry early nineteen thirties when he worked in the art department, commonly known as the bull pen, of an advertising agency where he gathered much to add to what is basic in the huge bag of illustrators tools and tricks. During the interview Mr. Davis asked Mr. Cordrey the most important thing he had learned from his agency work. The answer was: The mechanics necessary to become an illustrator (elements felt only through actual experience): how to scale a drawing, how work looks before and after reproduction; the importance of accuracy and speed at one and the same time; how to catch the eye of the reader and the art of telling the story quickly, saying a lot in a little space. This background undoubtedly has much to do with the fact Mr. Cordrey's work, according to Mr. Davis, reproduces better than most illustrators work. The artist, however, feels, modestly, it is pure accident and more times than not when he reviews his original against the printed page he is "depressed by the result." He thinks he must, subconsciously, compare with an effort to remedy and: "Strengthen things which have gone weak before and cut down on the values that fill up."

Usually, his original sketch, after seeing art director, talking over story and best picture possibilities, is done without a model, several sketches being made. The model is called. Great pains are taken to have model feel the mood of story to fit into the artist's conception of character as he has seen and sketched it. He said: "Often they complain that they feel silly but I assure them the results are good." More than once he has changed the entire picture after studying the model from all angles and discovering a much better and more dramatic composition.

Favorite models are the ones who "let themselves go" making every effort to feel the part of the character they are representing. The success of an illustration is often due to a model's interpretation of his or her job. This is a cue for good and interesting class posing. Another cue is the fact that an artist never tries for facial likeness of his model. A good and favorite model for one artist will naturally be in demand for work with many more illustrators. These men might all be illustrating stories in one issue of the same magazine. So, it would never do to make portraits since one heroine might trip through several pieces of current and adjacent fiction.

After Mr. Cordrey's sketch has been okayed he starts his lightest values first using wash and pen and ink. He works down the scale until he reaches his desired blacks. Often he overlays the whole with a wash of transparent color.

★ Dink Siegel is an illustrator who will be known to the student readers of DESIGN since his chief interest and subject matter deals with the life, fad and fancies of those attending high school and college. His method of approach to his illustrations will delight students if they are allowed to follow it in some of their work. Knowing

the flood of candid camera fans in the schools one need not seek far for equipment; or costumes, for that matter, because the mode of the moment always bedecks his collegians.

He generally uses flash light for his photos since he gets better action and because he is not particularly interested in texture (most of his drawings are flat with sketchy outline). He takes dozens of "shots" before he ever starts drawing and always caricatures the action in the photos and then more in his illustrations. He uses professional models but the male element of his photographs usually: is himself. "Not," as he told Mr. Davis, "that I have a hidden desire to be an actor, nor have I a narcissus complex but because I know exactly what I am after." Mr. Siegel is a long, lean Alabamian and admirably suited to double for the men in his drawings. He studied at the National Academy and with a folio of samples finally started the rounds of studios, his list picked at random from the classified directory. He kept at it until he was hired for a job. The only job, says Mr. Davis, he has ever heard of being found in this manner.

★ Now, here we are at the end of our figurative rope for this month without ever reaching the 4th, 5th, 6th, 7th and 8th rings of the circus. Without saying a word about Mr. Davis and "how to be an art director in 8 easy lessons at home," so, like the magazines where you will find the work of these men we will need to leave you breathless for news of Al Parker, Bob Harris, Tom Lovell, John Gannam and Jon Whitcomb, to conclude our article in the June issue of DESIGN.

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Hats Off to Supt. Flora

● A significant movement is under way in South Carolina. The Education Association of that state, with the assistance of many other organizations, is sponsoring Superintendent A. C. Flora of Columbia for the presidency of the National Education Association at the Denver Meeting the latter part of June.

Some of our readers may know that Mr. Flora has been connected with the schools of the capitol city of South Carolina for the past 27 years and has served as superintendent since 1928. Others may know that he has served as President of his State Education Association; has been a visiting instructor in the leading colleges and universities of his own and neighboring states. Still others will know something of his contribution of interest, time, and talent to the affairs of the National Education Association where he has served on the Executive Committee, Chairman of the Budget Committee, and is currently first vice-president.

Of peculiar interest to this publication, however, are two factors. In the first place, Mr. Flora has contributed to *DESIGN* which, if nothing more, is a rather unusual thing for a busy school administrator to do. But the vital thing and that which is taken to justify characterizing the movement as significant for the readers of this periodical, is to be found in the man's school program. His school system is located in the heart of that section which has been described as "America's Economic Problem Number One." Of all the states in the Union, South Carolina stands first in the percentage of its total population six to twenty-one years of age. It stands next to last in resources for the support of an educational program.

Yet, in the days and years following 1933, when many school systems severely curtailed or completely eliminated Art from the school program, the superintendent of the Columbia Schools took his stand against retrenchment and led his constituency into seeing Art as a way of life that could not be sacrificed in times of economic stress.

That was an achievement. That is the reason *DESIGN* considers the movement to make him President of the National Education Association a significant one. In the event of his election, the teachers of the nation will be assured of a leader who considers Art instruction and Art experiences as essential in developing the spiritual resources so sorely needed in this world today.

Book on Handcrafts

HANDICRAFT by Lester Griswold. Published by Arts & Crafts Publications, Out West Bldg., Colorado Springs, Colorado. 1942 Edition, 512 pages, 632 illustrations. \$3.00. The Eighth Edition of this most useful book has 125 pages of new material added. Covering designs on Handicraft, Archery, Plastics, Metal and Wood. This book is crowded with valuable information for the students, instructors, club leaders, occupational therapists and those home craftsmen who are interested in constructive, profitable leisure time activities. Written to present the elements and essential skills in numerous crafts, the material is arranged in a way easily understood and followed. Any instructor or experimental craftsman will find the scope and simplified procedure of Lester Griswold's *Handicraft* invaluable.

Apology

Through an error on the part of the editorial department the author of the article, Utah Art Center, published in the April issue was attributed to Donald Goodall instead of Theron Liddle the rightful author. Since the article speaks of the work done in the Utah Center in most flattering terms, modest Mr. Goodall is anxious to have the readers know he is not the egotist our error made him seem.

A VETERAN

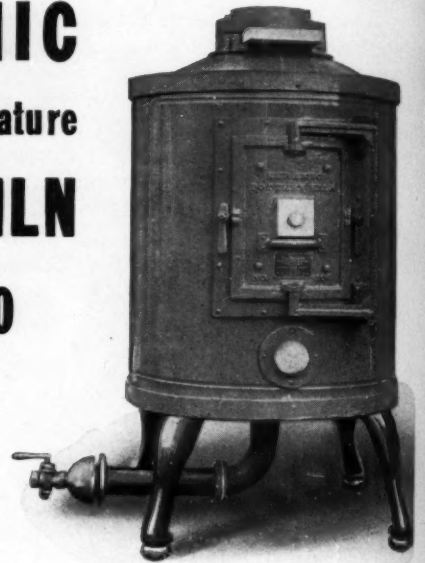
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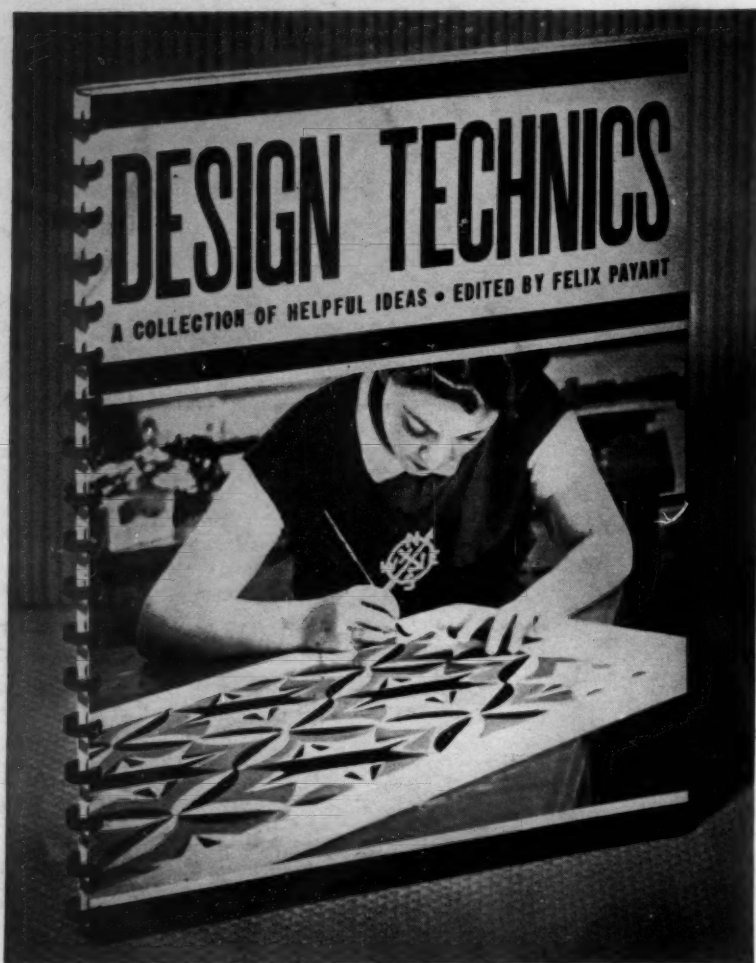
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